

Dedicated
TO
THE MEMORY
OF
OUR GURU
The Late Prof. P. V. Kulkarni

PREFACE

This new edition of the *Vikramorvaśīyam* is based on the ms. material made available in the different critical editions of previous scholars like Bollensen, Pandit and others. We have elsewhere recorded the principles we have followed in settling the text ; it may here be mentioned that we rely primarily on the evidence of the Mss, not allowing the critical *test* to degenerate into a subjective *taste*. We have carefully recorded important variants in footnotes, adducing and weighing the ms. authority for the same. The Prākṛt has been specially attended to, and we deemed it fit to normalize the text, as pointed out in our Introduction.

It will be noticed that the Prākṛt passages from Act IV, have been given in an Appendix and we have stated our arguments for regarding them as spurious in a section of our Introduction.

We have attempted to make the translation as close as possible, without, however, making it too literal. Our aim has been to translate the text into readable English, without sacrificing the spirit of the original. Brevity is aimed at in the Notes, which, at the same time, explain every relevant point of importance. In an introductory note to each one of the acts, we have offered critical remarks on the development of the plot, characterization and such other important matters. When pieced together, these notes would by themselves form an independent section on the dramatic criticism of the play. All other problems connected with the study of the play have been dealt with in the Introduction and the Appendices. We have added an index of important words for the facility of reference.

Our debt to previous scholars in the field is incalculable. We are obliged to our *Guru*, Prof. A. B. Gajendragadkar, Elphinstone College, Bombay, for encouragement and help in various ways. Prof. H. D. Velankar of the Wilson College, Bombay, has laid us under obligations by his valuable suggestions and by helping us in the solution of some knotty points from Prākṛt grammar. We have also to thank our friend, Prof. Y. G. Nark, M.A., for his suggestions and help.

We trust that this edition will meet the requirements of the students and the general reader as well. We do not presume to think that our work is free from shortcomings and we shall very gratefully receive all suggestions in that respect.

S. B. A.

S. S. B.

PREFACE TO THE SECOND EDITION

In this new edition, the old material is rearranged and several improvements have been effected. The place assigned to the Translation in this new edition will be of material assistance to the students, for whom this book is primarily intended.

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LIST OF ABBREVIATIONS

- Anra. or अमर० --Amarakośa
 Boll. or B.-- Bollensen
 Cf. Compare.
 Com. Commentary.
 D R Daśarūpaka.
 Kāt. or K or का० Kāṭyavēma
 K P. Kāvyaprakāśa.
 Mbh. Mahabhārata.
 Ml or मल० --Malavikāgnimitra.
 Megh. or मेघ. Meghadūta.
 N. Nāṭyaśāstra (Chowkhamba S. S.).
 Pat. or पा० -Pāṇini's Aṣṭādhyāyī.
 Ragh. -Raghuvamśa
 Rang. or R or र० --Ranganātha.
 Rv. -Rgveda.
 Śāk. -Śākuntala.
 S. D. -Sāhityadarpaṇa.
 S K or सि. कौ. - Siddhānta-Kaumudī.
 Śrī or, शिबु. - Śiśupālavadham.
 St. -Stanza.
 Vik. -Vikramorvaśīyam.

N B Other abbreviations like नीति० = Nītisāntaka which are easily intelligible, are not included in this list.

INTRODUCTION

KĀLIDĀSA—HIS LIFE, WORKS, AND CRITICAL ESTIMATE

About Kālidāsa, the Shakespeare of India, very little is reliably known. He directly mentions practically nothing about himself, except that his name was Kālidāsa, and the legends current about him are so varied and at times so fanciful, that for a student of history they are of little avail. These and the numerous eulogistic stanzas about him point to the wonderful hold he has had on the Indian mind continuously for so many centuries. His writings are inter-spersed with a number of suggestions about his life and time and when pieced together, they may give us a fairly good idea of where and when this कविकुलगुरु lived, though the exact time, when he must have flourished is still an open question.

HIS LIFE

Tradition says that Kālidāsa was a Brāhmaṇa and legend has it that he was favoured by the goddess Kālī, who endowed him with wonderful poetical gifts. It

place of the poet's activity, bhas vying with But his unmistakable bound- ing country lends have been a native, or s too

prominent to be overlooked in the Meghadūtā, where the Yakṣa requests the cloud to visit Ujjayinī on his way from the Rāmāgiri mountain to the Himālayas. Thus rather quixotic procedure can only be explained on the ground of the poet's partiality for the city, which he wanted to glorify. Even Kālidāsa seems to have been aware of the circuitous route proposed by the Yakṣa, who is made to offer an apologetic plea in

वक्रः पन्था यदपि भवतः प्रस्थितस्त्योत्तराशाम्
सोधोत्सर्गं प्रणययिमुखो मा स्म भूः कथिन्याः ।
विद्युद्दामस्फुरितचकितस्तत्र पौरांगनानाम्
लालापक्षयिदं न रमसे लोचनैर्विद्धितांसि ॥ Megh I. 27.

* Compare Jayadeva's famous St. वसन्तश्रीरश्मिकुरनिर्करः कर्णपुरो मधुरो भागो
हाम् कविकुलगुरुः कालिदासो विलासः । हर्षा हर्षो हृदयवमानः पञ्चबाणस्तु बाणः केषो नैषा
कथय कविताकामिनी कौतुकाय ॥

From the intimate knowledge of the court and the ways of courtiers, which is a special feature of his plays—it appears that Kālidāsa was a court-poet. His descriptions of the entries of kings surrounded by beautiful young damsels bearing torch-lights, of disputes in Royal as-semblies, his character-sketches of time-serving courtiers all seem to point to his intimate knowledge of court-life. He appears to have basked in the sunshine of royal favour and lived in affluence and glory and must hardly have experienced the pinch of poverty. It sounds like an experience of his early life, which not improbably might have been passed in comparative neglect, when he avers that श्री and सरस्वती generally do not go hand in hand (cf. निगमनमभ्यर्चयेत्समेत्यमोक्षमर्चयेत् श्रीश्च सरस्वती च । Raghu. VI. 29). The devout prayer with which he closes his विक्रमोर्वशीयम् is another piece of evidence in point. He was not a stay-at-home; he had travelled far and wide as can be seen from his descriptions of various places from Ramesvaram to the Himālayas, occurring in the account of Raghu's conquest and Rāma's journey to Ayodhyā (Raghu. cantos IV and XIII) do credit to his intimate knowledge of all parts of India. As Dr Bhau Daji points out, he is the only Sanskrit poet, who refers to the saffron flower growing in Kashmir, which he may have visited. His picturesque descriptions of the Himālayan scenery in the first canto of the Kumārasambhava are so graphic that none but a poet-traveller could possibly have written them.

The education he received appears to have been of a very high order. He evinces a deep and accurate study of the Upanisads, the Darśanas, and the Purāṇas. He also seems to have been intimately acquainted with many of the fine arts, especially Music and Painting. His suggestions as to the painting of the back-ground of an excellent love-picture as given in

कार्या नैकनलीनहंसमिथुना स्त्रोतोवद्वा मालिनी
पादास्नामभितो निपण्णहरिणा गौरागुरोः पादनाः ।
शान्वालयितवन्कलस्य च तरोर्निर्मातुमिच्छाम्यधः
शृङ्गे कृष्णवृक्षस्य वामनयने कण्डूयमानां सृगाम् ॥ (Śāk VI.17.)

read as if they come from an experienced and gifted artist. He appears to have been a Vedāntin by creed, but from the benedictory stanzas and the Bharatavākya, we may safely conclude that Kālidāsa was a Śaiva or at least had strong leanings towards Śaivism. He was not, however, a very orthodox member of his sect, and was free from sectarian intolerance.

HIS PERSONALITY

A close study of his works gives one a number of glimpses into the poet's personality. He appears to have been a kind and affectionate man, orthodox in his beliefs, and of an easy-going nature. He was, more or less, aristocratic in his temperament and his heart did not probably go out in sympathy for the suffering multitude as Bhavabhūti's did. His was a highly romantic temperament and he had a keen eye for whatever was beautiful in Nature and humanity. Arbindo Ghosh aptly remarks—'His writings show indeed a keen appreciation of high ideal and lofty thought but the appreciation is æsthetic in its nature, he elaborates and seeks to bring out the effectiveness of these on the imaginative sense of the noble and grandiose, applying to the things of the mind and soul the same sensuous standard as to the things of sense themselves. He is the great, the supreme poet, poet of senses, of æsthetic beauty, of sensuous emotion'.

His eye, 'in a fine frenzy rolling', does not even for a moment miss an opportunity of finding romance and pleasure. If he describes Ujjayinī, he must gaily point out to the beautiful row of parks on the Sīprā, a walk in which must have been exceedingly delightful, as Sunandā points out—

अनेन यूना सह पार्थिवेन रम्भोरु कचिन्मनसो रुचिस्ते ।

तिप्रानरंगानिलकम्पितासु विहर्तुमुद्यानपरम्परासु ॥ (Raghu. VI. 35.)

His gaily and romance apart, Kālidāsa appears to have been an extremely modest man. Very reticent about himself, it was never possible for him to give out proud utterances like 'यद्ब्रह्माणसि यं देवी वाग्वश्येवानुवर्तते'. He simply mentions his name in the prologues to his plays, and adds no qualifying epithets at all. He is singularly free from egoism, and only *once* does he speak in the first person ('रघूणात्मन्वयवक्ष्ये तनुवाग्बिम्बोऽपि सन्' Raghu. I. 9). We cannot do anything better than quote the admirable impression of Kālidāsa's personality, offered by Aurobindo Ghosh: 'He seems to have been a man gifted with all the learning of his age, rich, aristocratic, moving wholly in high society, familiar with and fond of life in the most luxurious metropolis of his time, passionately attached to the arts, acquainted with the sciences, deep in law and learning, versed in formalised philosophies... His business was like Shakespeare's, to sum up the immediate past in the terms of the present; at the same time he

occasionally informed the present with hints of the future'. No wonder then that of such a personality the *Subhāṣita* should say:—

‘पुरा कर्त्तव्यां गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवेरभानादनामिका सार्धवर्ता बभूव ॥’.

HIS DATE.

The date of Kālidāsa is one of the moot points from Indian chronology. It is not difficult, however, to circumscribe the limits within which the poet must have flourished. Happily enough, the lower limit can be determined from the following data:—(1) The Aihole Inscription of the Śaka year 556 (=634—5 A.D.) mentions Kālidāsa,¹ along with Bhāravi; (2) Bāna (about 620 A.D.) who enjoyed the patronage of Harṣa (607-648 A.D.), speaks in highly eulogistic terms of Kālidāsa's poetry;² (3) the Mandi or Inscription of Vat-abhaṭṭi, dated 472-3 A.D.,³ has verses (viz 10-11) which apparently are a clumsy imitation of Meghadūta II, 1, 3. We may safely conclude, therefore, that Kālidāsa lived before the sixth century. A.D

Tradition helps us to fix the upper limit:—(1) he is assigned to the first century B. C. on the assumption that he was one of the Nine Jewels⁴ at the court of Vikramāditya, who is supposed to be the founder of the Vikrama Era in 57 B.C., (2) he could not have lived earlier than Agnimitra, the hero of his *Mālavikā-gnimitram*, who belonged to the Sunga dynasty (circa 150 B.C.)⁵; (3) he is probably later than the Buddhist poet-saint Aśvaghoṣa, who lived about 100 A.D., as indicated by a number of parallelisms between the works of the two authors. The discovery of the Turfan Mss. of Aśvaghoṣa's plays conclusively establishes the priority of the Prākṛt and thereby of Aśvaghoṣa himself⁶; (4) he is later than Bhāsa (about 100 A.D.) whom he

1. ‘स विजयतां रविकीर्तिः कविताभिनकादिदासभारविकीर्तिः Cf. I.A. VIII, 239. .

2. निर्गताह न वा कस्य कालिदासस्य शक्तिरु ।

श्रीनिर्मलपुष्पादीनां मन्त्रतिथेर्व जायते ॥

3. Gupta Inscriptions, 1888, p. 83.

4. अश्वमेधरिक्षाणकामरसिद्धिदाङ्कपितालमहृषट्कर्पूरकालिदासाः ।

कालो भण्डाभिरितो दुषतेः समायो रत्नानि वै वररुचिर्नव विक्रमस्य ॥

5. Vide Vincent SMITH (4th ed.), p. 210.

6. The arguments advanced for Kālidāsa's priority to Aśvaghoṣa are not convincing.

refers to as an old and famous poet' Kālidāsa, therefore, must have lived not earlier than the first century B. C.

We cannot entirely brush aside the tradition that some Vikramāditya was the poet's patron. The title 'विक्रमोर्वशीयम्' and the frequent and intentional use of the word 'विक्रम' in the same drama⁸ unmistakably point to the same conclusion. But the identity of Vikramāditya, and the founding of an era by him in commemoration of his victory over the Śakas at Korur in 544 A.D., ante-dating it by 600 years, is disproved by the discovery of the two Mandasor Inscriptions of 472-3 and 404 A.D.⁹ These inscriptions do not refer to the Vikrama Samvat at all, but use the word, 'मालवगणस्थित्या' and 'मालवगणाम्नाते' instead. Mr. C. V. Vaidya argues that the Vikrama era was also known as the Mālava era.¹⁰ Prof. Shembavnekar, in a thought-provoking article,¹¹ concludes that the so-called Mālava era was founded by King Vikramāditya of Ujjayini in the first century B.C., only "it is vaguely called 'the system of reckoning in the Mālava country'". We, however, think that this conclusion requires further confirmation.

Modern scholars¹² are inclined to identify Vikramāditya, the patron of Kālidāsa, with the Gupta monarch Chandragupta II, who ruled at Ujjayini and whose coins found in Kāthiawar bear the title and the date 413 A.D. Prof. Keith rightly observes "the poems of Kālidāsa are essentially those of the Gupta period, when the Brahmanical religion of the dynasty were an attack was for the time repeated use of the root 'शृणु' in the works of the poet and especially in the

7. श्रुतिव्यवहारा मास सौमित्रकविपुत्रादीना प्रवन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य . . . &c. (Prologue to Māl. I.).

8. Vide p. 11 of the Notes.

9. Compare Gupta Inscriptions, 1888, p. 83, and Progress Report of Arch. Survey, Western Circle, for 1912-3.

10. See Poona Sārvajanik Sabhā Quarterly, Jan. 1918.

11. A Puzzle in Indian Epigraphy, *Jour. of Ind. History*, Vol. X, part. II.

12. Vincent Smith (4th ed.), p. 306; Keith, Sanskrit Drama, p. 146.

Raghuvamśa confirms the same hypothesis.¹³ There are, besides, a number of covert allusions to the scions of the Gupta dynasty; e.g., the title *Kumārāsambhava* and the introduction of *Kumāra* (Prince Āyus) in the fifth Act of our play, and the *Kumāra*¹⁴ figuring in *Raghu* V 31-7, unmistakably point to the young Kumāraditya, Chandragupta's son and successor.¹⁵ The close resemblance between *Raghu*'s and Samudragupta's conquests is a strong evidence of the poet's connection with the Guptas. This fits in well with the characteristics of the age in which Kālidāsa must have lived, since the age of the Guptas was marked by general prosperity, high patronage to learning and a revival of Brahmanical culture. His intimate knowledge of small rivers and other details in Western Malwa and the neighbouring country, coupled with his love for Ujjayīni, the capital of the Guptas, make his association with those monarchs almost a certainty. The traditional poet is thus

Hoernle's theory that Vikramāditya is no other than Yaśodharman of Ujjain (about 528 A.D.), who inflicted a crushing defeat on Mihirakula, a Saka king, and who is eulogised in the *Maṅgaśor* Inscription of 532 A.D., is upheld by M. M. Haraprasad Shastri, who relies on the historical data furnished by *Raghu*. VI. This evidence, however, cannot be said to be strong enough to controvert the hypothesis advanced above, moreover, it is not proved that Yaśodharman ever assumed the title '*Vikramāditya*'; and if he were Kālidāsa's patron, the poet would not have so highly eulogised the emperor of Magadha in *Raghu*. VI, 22.¹⁷

Prof. Pathak¹⁸ once supported the above theory of Hoernle relying on the reference to the Hūṇas in *Raghu*. IV 68. Later, however, he seems to have revised his opinion and maintains that *Raghu*'s conquest of the Hūṇas must have been a contemporary event. He holds that Kālidāsa wrote the *Raghuvamśa* shortly

13. 'मङ्गलप्रवृत्तः' *Raghu*. IV. 26 ; जुगोप गोरूपधराभिर्बोर्वीम् II. 3 ; 'तस्य गोधुग्गोदधम्' 14. 20 and II. 24, I. 55, etc.

14. 'न कालावसाद्विभिदे कुमारः' कुमारकल्पे गडुवे कुमारम् '

15. Compare also KEITH, *J.R.A.S.* 1909, pp. 433ff.

16. S. C. DE, p. 142, 134.

17. Vide S. C. DE, p. 76.

18. *J. B. B. R. A. S.*, XIX, pp. 39ff.

after 450 A.D., relying on the occurrence of the word वङ्गु¹⁹ for Sindh in Raghu. IV. 67, which he identifies with the Oxus, the Hūnas established their first empire in the Oxus valley in 450 A.D., and the conquest of Raghu refers to a time before their first defeat by Skandagupta, in 455 A.D.; and this contemporary event Kālidāsa must have commemorated.²⁰

There is no reason why 'Vanksū' should be preferred to 'Sindhu'; besides, the above argument does not necessarily lead to the conclusion that Raghu's conquest should not be identified with Skandagupta's victory over the Hūnas in 455 A.D. Prof. Keith further points out that the conquest of the Persians by Raghu need not be taken as a serious historical reminiscence.²¹ In spite of this minor point of difference, Prof. Pathak agrees in holding that Kālidāsa belongs to the Gupta period.

The recent tendency of scholars is to associate Kālidāsa's name with his Gupta patrons, and although it is difficult to fix the date of the poet's career with precision, it appears to be probable that he began to write either late in the reign of Candragupta II or early in the reign of Kumāragupta I.²²

HIS WORKS

Kālidāsa is supreme in all the three departments of poetry : dramatic, lyric and epic. The following is the list of his works, which are on all hands accepted to be from his pen :—

- (i) Dramas : मालविकाग्निमित्रम्, विक्रमोर्वशीयम् and अभिज्ञानशाकुन्तलम्.
- (ii) Lyrics : मेघदूतम् and ऋतुसंहारम्.
- (iii) Epics : कुमारसम्भवम् and रघुवशम्.

It is not easy to settle the chronology of these works for want of external evidence, conclusions based on internal evidence are

19. विनीताम्बभ्रमास्तस्य वङ्गुतीरविषेष्टैः।.॥ तत्र हृण्यवरोधाना मर्हंतु व्यक्तविक्रमम् कपोलपाटलादेशि बभूव रघुचेष्टितम् Raghu. VI, pp 67-8.

20. Prof. PATHAK, *Meghadūta*, (2nd ed.), pp. vii-viii.

21. KEITH, *Drama*, p. 145.

22. Vide V. SMITH, pp. 320f. Read also M. M. Haraprasād SHASTRI, *J. B and O. R. Soc.*, Vol. I, pp. 197-212; Prof. PATHAK'S Introduction to his *Meghadūta*; Principal RAY, *Intro.* to the *Śākuntala*.

naturally subjective; and with regard to the three dramas, scholars are not at one. Cappeller, e.g., reckons मालविकाग्निमित्रम् as the poet's last drama, whereas Huth gives that place to विक्रमोर्वशीयम्. Although the विक्रमोर्वशीयम् is technically the most ingeniously constructed of Kālidāsa's plays, as pointed out by Hillebrandt (*Kālidāsa*, p. 87), it appears to us that the *Śākuntala* must be the product of the poet's mature genius. Our play occupies the middle position in the development of Kālidāsa's mind and dramatic art.

THE PLAY PROPER

An outline of the plot is given in the introductory notes to each one of the acts. Before we proceed to discuss the merits of the play, it is necessary to see what sources the poet has probably drawn upon, and how he has handled the material for dramatic purposes.

THE SOURCES OF THE PLOT

The story of Purūravas and Urvaśī is found in the R̥gveda, the Purāṇas, the Some of it Appendix V; and the student would do well to read these stories with care. The Matsya Purāṇa tells the story more agreeably to the tenor of our play. We give below a relevant extract from that version in the words of Wilson :—

Comparison with the R̥gveda

"Purūravas was in the habit of paying a visit to *Indra* every day. Having ascended his car, accompanying the Sun in his southern course, he beheld on one occasion the demon *Keśin* seize and carry off the nymphs *Chitrālekṣhā* and *Urvaśī*. The king attacked the demon, and destroyed him with the shaft of *Vāyu*, by which he not only rescued the nymphs, but established *Indra* on his throne, which the Demon had endangered. For this service *Indra* repaid the monarch with his friendship, and gave him additional power, splendour, and glory.

* Compare कालिदासस्य वर्णनसमिपिज्ञानशकुन्तलम् । तत्रापि च चतुर्थोऽङ्को बभूव यदि शकुन्तला " quoted by Sir William Jones. (See Prof. Gajendragadkar's Introduction to *Śākuntala*, pp. xxxviii-xliv).

"Having invited the king to a festival, at which was represented the celebrated story of *Lakshmi's* election of a husband, the invention of Bharata, India commanded Menakā, Rambhā and Urvaśi to perform their respective part—Urvaśi, who represented *Lakshmi*, being engrossed by admiration of the king, forgot what she had to enact, and thereby incurred the high displeasure of the sage, who sentenced her to separation from the prince on earth, and condemned her to pine fifty-five years transformed to a vine, until restored to the regrets of Purūravas. Urvaśi, having made the king her lord, resided with him, and after the term of the curse had expired, bore him eight sons—*Āyus*, *Dhātāyus*, *Āśvāyus*, *Dhātāyus*, *Dhṛitimat*, *Vasu*, *Dvijāta*, and *Satāyus*, all endowed with more than human power."

It is not possible to say which of the versions were known to our poet; the age of the Purāṇas is still an open question, and we do not know if they are positively older than Kālidāsa. It is reasonable to suppose, however, that after the story came to have the form it now has, at the hand of so renowned a poet as Kālidāsa, it must have been very difficult for later writers to introduce insipid changes into the same. The story of the *Viṣṇu Purāṇa* with Urvaśi's union with her mortal lover made dependent on two conditions,—that the King should never appear naked before her except in the bed and that he should guard her two pet rams,—does not seem to be even slightly borrowed from. If, however, the poet knew of it, he has shown wonderful skill in overhauling the material:—The ugly and indecent condition, viz. the disrobing on the part of the King, has been *gracefully* changed into the sight of the son's face. We shall subsequently revert to this question.

The main features of the *Kathāsaritsāgara* story are briefly these. (1) Purūravas is a great devotee of Viṣṇu, (2) Urvaśi sees him in the *Nandana* forest, and both fall violently in love with each other; (3) Viṣṇu asks Indra through Nārada to give Urvaśi to his devotee the King, which is done accordingly, (4) Purūravas helps Indra against the demon Māyādhara and is present at the celebration of the victory in heaven. He laughs at Rambhā's lapse in her acting and to her angry question retorts that because of his close association with Urvaśi, he knows even more about celestial dancing than Tumburu himself. Tumburu cursed him to be separated from Urvaśi with the condition that the separation would

last until he propitiated Kṛṣṇa. The King went to Badarikāśrama and won the favour of Hari, through which he was permanently united with Urvāṣī.

If the original of this story in the Brhatkathā was known to Kālidāsa at all, he has improved upon some of the incidents very admirably indeed. The Nandana forest is used as a scene for action later in the play (Act IV). Nārada figures in this account above, the dramatist uses him twice: it is Nārada who informs Citraratha of the capture of Urvāṣī (Act I) and it is he who brings the blissful message of Indra in Act V, which is the crowning of the King's happiness. The relevant portion of the *Matsya Purāṇa* story is given above. The salient features of that version are the following: (1) Purūravas rescues Urvāṣī and Citralekhā from the hand of Kālan by means of the *Vāyavya astra*, (2) the King is present at the dramatic performance; the play is composed by Bharata, (3) Urvāṣī forgets all instructions as regards acting while passionately looking at Purūravas and (4) is cursed to be a creepant for fifty-five years, whereas the king is doomed to be a ghost.

It will be observed that the poet has very probably laid this story under obligation, his adaptive genius is very well in evidence in the innovations he has introduced. He has probably used this outline of the story no doubt, but he has put new wine into old bottles. We shall proceed to see how he has seized only such incidents which were capable of raised a superstructure which is

The poet has dispensed with the king's daily visit to Indra, and it is Citraratha who escorts the Nymphs back to heaven, and not the King as the *Matsya Purāṇa* puts it. This is quite natural, because the dramatist wanted to describe the king when stricken with love. It is so essential for the *Pariposa* of love. The *ekāvalī* episode is a delightfully conceived invention which has a parallel in the *Sakuntala*. The nervousness and loving diffidence of the Urvāṣī of the Play is absolutely foreign to the original. Still more important is the invention of the *motif* for the development of the plot in Acts II and III. According to the earlier accounts, the King is not already married. The *Harivamśa* rather calls Urvāṣī his only wife. But for creating an absorbing interest in the play, Kālidāsa deemed it fit to introduce the Senior Queen

thus furnishing a pivot for the development of the plot. The rest of the innovations in these two acts move about this pivot. The rousing of the suspicions of the observant and jealous Queen, the working out of the secret by her clever maid Nipunikā from the Vidyādhara, Urvaśi's visit to the King, her love-letter written on the birch leaf, the loss of the letter by the inadvertent Vidyādhara, which subsequently falls into the hands of the enraged Queen, the interesting scene between the King and the Queen, where she goes away spurning his prostration, her remorse and anxiety to propitiate the king under the pretext of a vow, the delightful scene on the terrace of the Maniparnya palace, and the union of the two lovers—all these are a logical outcome of the superb invention of the poet.

There are other changes as well, the King's presence at the performance in heaven is unnecessary and hence it is done away with, at the same time, the poet has adduced a delightfully natural reason for the curse—Urvaśi's reply that she loved Purūravas. But the most important innovation, from the point of view of the development of the plot and which bears ample testimony to Kālidāsa's inventive genius is the version of the curse that he offers. The dramatist apparently follows the hint about Urvaśi's metamorphosis into a creeper, but there he parts company with his probable source. The way he has handled the episode of the curse of Bharata by the introduction of the *ṛkṣa* of Indra, which makes the play so highly interesting, does very great credit to his magic genius. Bharata's curse deprives Urvaśi of her divine station, but is really a boon for her, as she can now enjoy the company of her mortal lover. Urvaśi's transformation into a creeper furnishes the dramatist with a certain opportunity which he turns to very good use. The figure of the demented King and the outcome of the curse, the Vidyādhara girl, which is a novelty, thus becomes quite necessary.

Kālidāsa is absolutely original in the invention of the gem of reunion which plays so important a part in the play; besides reuniting the lovers, the loss and the recovery of the gem in the fifth Act lead to the discovery of the Prince, the brave Ayus, and the final removal of the curse, even as modified by Indra, through the arrival of Nārada, who brings Indra's message purporting to bestow

Urvashi on the King, his comrade-in-arms, for life. The curse and separation are, according to our poet, a necessary evil because the love of Puruṣaravaṣ and Urvashi was tinged with lust and earthly desire. Urvashi's love is selfish to the core; she abandons her newly-born babe for the pursuit of her passion; the King's fickleness and the petty jealousy of Urvashi make it clear that their souls require some purgation. The poet has achieved such a purging of the soul and the heart and sanctified by the presence of the divine. The dramatist has achieved in the end. The fourth and the fifth Acts are thus the fruition of his brain.

The poet has overhauled and metamorphosed the play. It might have been. He has introduced new characters, new situations, and presented old ones in a new light. He has pruned off all the unnecessary and irrelevant incidents with the aid of his genius. Among the new characters are Citraratha, Citra, and other minor characters. The poet has achieved in the end.

One point deserves to be noted. Our poet makes Sarasvatī the author and Bharata the director of the play *Lakṣmīsvayamvara*; the originals, however, assign the authorship to Bharata himself. There is apparently no other object in introducing the change unless it be an echo of the sentiment that seems to be prominently present before the poet's mind, viz 'सङ्गते श्रीसरस्वत्योर्भूतयेऽस्तु सदा गन्ताम्.'

THE PRAKRT PASSAGES FROM ACT IV.

The authenticity or otherwise of these Prakṛt passages is the most controversial problem connected with the study of this play. On a careful study of the question, we are driven to the conclusion that these passages are spurious; herein we follow the late Rao Bahadur S. P. Pandit. We shall try to establish the position we have taken by supplementing Mr. Pandit's arguments and by refuting the objections raised against his reasoning. We cannot,

however, do anything better, than begin by summarizing his arguments, as much as possible, in his own words.

(i) My authority for omitting the Prākṛt passages from Act IV is derived from six of the very best Mss out of the eight collated and from one of the two commentators, Kaṭayavema, who knows nothing of these Prākṛt verses, dancing postures and the stage directions referring to them. He comments on the fourth Act without the slightest indication that the passages were there. This omission is particularly significant since it is his custom to give a full Sanskrit version of all Prākṛt sentences, whether these occur in prose or verse.

(ii) These passages are in Prākṛt and are most of them intended to be chanted or recited by the King, who as an *uttama-patni*, always speaks Sanskrit in the rest of the play.

(iii) Wherever they are intended to be chanted or spoken by the King, they are mostly tautological, containing the substance of Sanskrit verses immediately preceding or following them, which is a very suspicious circumstance against their genuineness. Thus, e.g., St. 7 is merely a repetition in Prākṛt of st. 1, st. 22 of st. 24; st. 24 is a mere tautology of the Sanskrit stt. 26 and 27 and so on.

Prof. Karmarkar has tried to show that these stt. are not tautological. We have shown in our notes how unsuccessful this attempt has been.

(iv) A great many of the Prākṛt verses though claiming to be parts of the King's soliloquy are full of descriptions and vague allusions and references in the third person to some one in his situation rather than to him distinctly, e.g., stt. 15, 29. As regards some others again, it is clear that they are not to be repeated by the King, and yet it is not plain whose parts they form; e.g., stt. 1 & 5.

(v) The strongest objection is that not only are none of them required in their respective places, but several of them appear to interrupt the free and natural flow of the sentiments as expressed in the Sanskrit passages.

(a) Professor Karmarkar considers, 'most of the Prākṛt passages if not all, to be quite genuine.' Compare, e.g., his

remarks on st. 54 (= st. 26 of our Appendix I.), and st. 56, both of which are spurious according to him. This appears to us to be an extremely untenable position. One cannot, without being uncritical, maintain that the longer version is authentic and at the same time expunge every inconvenient passage as an interpolation.

(b) Prof. Karmarkar meets argument (i) above thus:—Rang notices these passages and comments upon them, if not Kāl. We cannot always go by the majority of the mss. consulted in such a matter. This argument does not hold much water since Rang's text has *all along* a longer version. A careful look at our foot-notes would reveal this fact. Are we then going to look upon his recension of the play as genuine? Prof. Karmarkar himself parts company with Rang whenever he chooses. If we are not going to be guided by the evidence of Mss. which are, for aught we know, independent of one another, what canons are we to follow in settling a text?

(c) His reasoning against (ii) above, that there should be no objection if the King utters some Prākṛt verses when under the influence of madness, is hardly convincing. We wish he could adduce some more convincing illustrations from the wide range of the Sanskrit Drama. The occasional Sanskrit vss. in the mouths of females are sanctioned, almost recommended, by the theorists (Cf. कार्यतश्चैतन्मार्दानां कार्यो भाषाविपर्ययः ॥ योचितसखीबालवेद्याकितवासरसां तथा ॥ वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा ॥' S. D. VI. 168-9), and they are preceded by a regular stage-direction 'संस्कृतमाश्रित्य'. Even if the theorists were to sanction Prākṛt on some occasions, madness would appear to be the last of such occasions; a person, who is not a master of himself, would naturally speak in his own tongue; most of us will recall the famous story of how the ingenious Nānā Phadnavis found out the mother-tongue of a great linguist, who visited the court of the Peshwa, and claimed to speak a number of languages with the same amount of fluency. Moreover, nothing could be more absurd than to make the King speak Sanskrit and Prākṛt alternately! And after this half-hearted attempt to justify the Prākṛt, Prof. Karmarkar gives up his case by shifting his position and maintains that the vss. were not intended for the King at all! (P. XII.).

(d) He meets (iii) by saying that the Stt. are not tautologous, and even if they are, they can be attributed to the King's

madness. We have shown in our notes how unsuccessful this attempt has been (Cf. notes to stt. 18,31 of the Appendix), besides, it smacks of special pleading, Cf his defence of st 20 (- st 12 of our Appendix I), where he remarks: 'The last verse [20] is an appeal to the peacock in a general way, while the present verse [21, *viz.* नीलकण्ठ . . .] is a more pathetic appeal, emphasizing the reasons why the peacock of all others is likely to have seen her'.

(c) He merits (iv) and (v) by saying that the passages complained of have to be sung behind the curtain and not by the king. We have above seen how specious this argument is, besides, we have disproved this thesis in some specimen cases in our notes.

He then proceeds to advance independent proofs for the genuineness of these passages. (1) He maintains that so many passages cannot be said to be interpolated, especially when there is a method in the interpolation. He thus accounts for the omission of the passages. 'Some copyist or critic who did not understand these passages which have no parallel elsewhere, took the safest course of eschewing them from the text and others seem to have followed him blindly'. This is relying too much on our credulity! A copyist does not, and should not care to understand the passage, if he is merely a copyist; and as for a critic, we cannot join hands in wholly damning him like this! And this uncritical 'critic' is followed by others blindly!!

(2) 'It would be quite troublesome if not impossible for an actor to go on repeating all the passages without any break. At the same time, it would be too great a strain on the imagination of the audience if they are to believe that the king constantly moves from one place to another within a very short time by merely moving about the stage for half a minute or so. These passages which are to be sung behind the curtain, therefore mostly occur when the king is approaching an object or moving from one object to another'.

This is too great a strain on *our* imagination! To start by *presuming* that the passages are genuine and then to say that they must have been sung behind the curtain and must have been intended to give breathing time to the king who might be taxed, is hardly convincing. In this connection it is worth noting that even

on Raṅg's showing, the stanzas are sung by the king himself. Compare carefully his introductory remarks to stt. 6, 10, 13, 15, 16, 21, 25, 28 and 31. As for the latter part of the argument, we fail to see how it should be a 'train on the imagination of the audience; Sanskrit Dramatic Theory does not recognize the Unities of Time and Space, if the lapse of a dozen years between two scenes, or the laying of one scene in heaven and of another on the earth, is not a strain on the imagination of the audience, why should this bogey be raised in this very simple scene laid in a forest, where the king moves a few steps from one part to another'.

(ii) The Nāṭyaśāstra, ch. 32, gives instances of 'such' songs. While illustrating the varieties of पञ्चा, certain Prākṛt stt. are cited in the N. Ś. We would not make bold to draw any conclusions from this circumstance alone, the N. Ś. has suffered from interpolation, and some parts of the work are much late. The date of the N. Ś., too, is not finally fixed.

We honestly believe that Prof. Karmarkar has not adduced any sound argument in favour of the authenticity of the passages. As a matter of fact, some of his arguments are half-heartedly advanced; we have already shown how he is not quite consistent in the stand he has taken.

There are, however, certain other considerations which go to show that these passages are not genuine. Prof. Keith aptly observes: 'The arguments against the authenticity of the verses are partly the silence of the theorists, the fact that the existence in Kālidāsa's time of Apabhramśa of the type found is more than dubious [Jacobi, *Bhavisattakaha*, p. 58; Bloch, *Vararuci und Hemacandra*, pp. 15 f.], that there is sometimes a degree of discrepancy between the verses and the prose of the drama, and that in many imitations of the scene (*Mālakimādhava*, Act IX, *Bālarāmāyana*, Act V, *Prasannarūghava*, Act VI, and *Mahānāṭaka*, Act IV) there are no similar verses. These reasons are on the whole conclusive, and the problematic fact that the Prākṛit of the northern region is better is not of importance.' (Sanskrit Drama, pp. 151-52).

To sum up, we demur to the supposition that the King moves out of the range of the eyes of the audience; such a supposition, besides being uncalled for, is ruinous to the scenic effect, which

require, the demented King to be before the audience every moment during the scene. He does not sing any of the Prākṛt st., nor can they reasonably be said to be sung by others behind the curtain. For aught we know, our poet did not pen them.

What then is their genesis? We believe that in the hey-day of the Prākṛts and Apabhramśa, some Prākṛt poet exploited the golden opportunity and interpolated all this matter which must have naturally appealed to the audience of his day. This poet must certainly have been a 'man of genius, well-versed in the art of singing and dancing'. The two mss. that contain the vss. must belong to the province where Apabhramśa was spoken, and Rang. probably obtained one of them for his commentary. This is, after all, a very plausible hypothesis in the present state of our knowledge of the problem, and we have only to wait for its verification in time to come.*

TIME AND PLACE OF THE DRAMATIC ACTION

ACT I

The scene is laid on the *Hemakūṭa* mountain. King Purūṇavas was returning after having attended on the Sun, when he heard the piteous cries of the Apsarases for help; he hastens to rescue Urvaśī from the hands of Keśin, who had fled in the North-east, while the Nymphs were to await his return on the Hemakūṭa.*

The time appears to be the *morning*, since the King is represented to be returning from the worship of the Sun when he learns of Urvaśī's capture¹. The incidents in this Act take place on a *spring* day, as there are a number of references to that season² in the first three acts. Presumably the action—Urvaśī's rescue, the subsequent meeting on the Hemakūṭa, the arrival of Citraratha and the breaking of the party—took about a couple of hours of the morning of a day in Caitra.

* A further argument against the genuineness of the passage is the fact that Dr. Ryder who published a recension of the *Vikramorvaśīya* (in 1875) based on Dravidian Mss. was also led to omit the Prākṛt passages from the King's soliloquy.

* Note 1. 'ए पुनर्भी मनस्य' प्रातिपदिकव्यवहितः । एतस्मिन्हेतुद्वयदर्शित्वे । p. 6, l. 2.

1. Compare 'सूर्योपशान्तात्मनिनवृत्तं पुष्कलम् भासुपल' etc. p. 4, l. 6.

2. Vide निषिञ्चन् मायवामेनो लता II, 4; 'प्रेक्षता भवान् वनस्तावतास्मृचक्रमभिराम्य' प्रमदधनस्य, p. 36, l. 15; 'सुखस्यस्य च यौवनस्य च मले मध्ये मधुश्रीः निभता II; 'समाप्यै हरं मधुन मुरमिणा वीर्य रजः II 20.

We must suppose that an interval of about a *week* separates the incidents in Act II from those of Act I. We must allow sufficient time for the love-longing of the King to grow to a degree when it could not escape detection by the Queen. Besides, some time must elapse before Urvaśī and her friends could be taught the *Sikhā-bandhana* lore by Bīhaspatī.

ACT II

SCENE 1 :—The action takes place in the environs of the *Vimānotsarga* palace, where the Vidūṣaka is fooled by the clever Nipunikā, who extracts from him the secret of the King's love for Urvaśī.¹

SCENE 2 : The incidents take place in the royal pleasure-grove, called *Pramadavana*, where the King has repaired to seek diversion.²

XXVI

The time is the morning from about 9 A.M. to past mid-day. The Vidūṣaka speaks of waiting until the King leaves the judgment-seat,³ thereafter they proceed to the garden, the *Vaitālīka*'s song actually announces the rising up of the King's court.⁴ The action closes a little after mid-day or thereabout, inasmuch as the Vidūṣaka speaks of his being hungry and it being high time for bath and meals, and the King also remarks that it is past mid-day.⁵

ACT III.

The Scene of the *Viśkambhaka* is laid in the *Āśrama* of *Bharata*. There is then a shifting of the scene and only a few of the incidents of the main Act take place in the palace of King

3. गतः प्रभवे भगवतः सूर्यस्तोपस्थानं कृत्वा प्रतिनिवृत्तः ... शुभ्यहृदय इव तृष्यते p. 24, l. 18

4. यनस्मिन्विश्वज्जनसंघाते विमानोत्सङ्गपरिहरे स्थास्यामि । p. 24, l. 8.

5. विविक्तोऽहं नान्यद्व्युत्सङ्गं शरणमस्मिन् । तद्व्युत्सङ्गमद्वयभागाभिर्द्विजयत् । p. 31.

* इयम् मया न गच्छुः समर्थानां पश्यन्तीकारः किल प्रमद्वनोऽथानुपवेशः p. 34.

* तया तद्वनजभासु वयस्य कार्यान्वाङ्मिथ्याति . . . p. 24, l. 8.

† निवृत्त्यैव यद्वै भागे त्वमपि दिवसस्यान्तमश्नुष्वर्ध्वम् । II. 1 रथ कार्यान्वाङ्मिथ्या इव पयागच्छति वयस्य p. 30, l. 4

1. मया * तद्वद्वनजभासु वयस्य; and गतमर्थं दिवसस्य. p. 70.

Purūravas² The rest of the action, which is highly interesting, takes place on the terrace of the *Manharmya Palace*, where the Queen wants to fulfil her vow and worship the Moon in the company of the King.³

The conversation between the two pupils of Bharata appears to have taken place *the same evening*, after the return of the Guru from heaven. The play was to be performed on the same day,⁴ probably in the afternoon. The pupils speak of the time for the Upādhyāya's bath, evidently referring to the Sāyamsavana⁵. We must allow an interval of a few days between the incident in the Viskahbhaka and the events of the main scene, since some time must have elapsed between the Queen's slighting of the King's prostration and her being stung with remorse, so that she may make preparations for the vow. Besides, the Queen has already requested the King through Nipunikā, she only repeats her request through the Chamberlain⁶. The action commences at about sun-set⁷, and later we have descriptions of the rise of the Moon and the advance of the night.¹ The day appears to be the fourth day of the dark half of the month, (which may not improbably be Caitra), known as संक्रांति-व्रतं which very probably is the *Vrata* that the Queen is observing. The moon, in that case, would rise some time about 9 P.M., the worship would take some time, the Queen would depart, and Urvaśī would be united with the King. They spend some time in the delightful moon-light, as if enjoying their honey-moon and then retire to rest.²

2. रमणीयः खलु दिवसावसानवृत्ताभ्यो राजवेष्टमणि p. 76, l. 10.

3. मणिहर्म्येष्टे मुदर्शनश्चन्द्रः । तत्र मणिहर्तितेन . . . ' तदादेश्य मणिहर्म्यपुत्रमार्गम् ' etc p. 78.

4. ललितनाभिनय तमस्य भर्ता . II, 18.

5. ' ... अपराह्णाऽभिषेकवेला खलुपाध्यायस्य p. 74, l. 21.

6. Compare ..व्रतमपादनार्थं मया मानमुत्सृज्य निपुणिकामुपेन पूर्वं ' p. 76, l. 7

7. Vide रमणीयः खलु दिवसावसानवृत्तान्त . . . ' सन्ध्यामदलदीपिका विभजते . ' also III, 3, 4 ; आरोहन्तु भवान्प्रदोषावसानरमणीय मणिहर्म्यम् p. 78, l. 18.

1. Compare III. 6 ; भगवन् क्षपणाथ and III. 7 ; अभिव्यक्ताया चन्द्रिकायां .. . p. 85 ; 'वयस्य रजन्या सप्त विवृभते मद्गन्धाया p. 86, l. 5

2. ' भोः मेविताः प्रदोषरमणीयाश्चन्द्रपादा ' समयः खलु ते वामगुह्यवेष्टाहन् . ' p. 106, l. 11.

ACT IV

The scene in the Praveśaka is laid somewhere in a heavenly region where it was now Citralekhā's duty to attend to the *upāsthāna* or worship of the Sun.¹ The main scene is enacted in the *Gandhamādana* forest, where the King and Urvaśī had gone for sport², where she is subsequently transformed into a creeper, and where the distracted King carries on a vigorous search for her.

The time for the Praveśaka is *early morning*, a little before sunrise, on a day towards the *close of summer*³. The main scene takes place a little later; the actual period of separation seems to be pretty long, as the King speaks of the rainy season (जलदसमय and प्रायुषेण लिङ्गः, p. 114) and refers to the separation as a long one.⁴

An interval of a *dozen years* or more separates the Praveśaka of Act IV from the third. The events in Act V appear to have taken place soon after the King's return from the forest*. Prince Āyus was presumably born and committed to the charge of Cyavana when the king was engaged in the performance of a sacrificial session in the Naimiṣa forest¹, Urvaśī must have joined Purūravas at the end of the *satira* and they must have then gone to the Gandhamādana. When in the fifth Act, Āyus is introduced to us, he is already sufficiently grown-up and must be presumed to be at least twelve years old.²

ACT V

The scene of action is the royal palace in Pratiṣṭhāna. Incidentally, of course, other places are mentioned, e.g., the King had

3. . इह भगवतः सूर्यस्य पादमलोपस्थानं वतन्ते .. ' p. 108, l. 9.

1. 'उर्वशी गजाय . गृहीत्वा गन्धमादत्तवनं विहर्तुं गता' . p. 108.; तस्मिन्नेव वाने प्रियतमा विचित्रवन् . ' p. 112, l. 1

5. यदेति उद्योगमुत्सव भगवतः सूर्यस्योपस्थानं कुर्वन् . p. 112, ll. 8-9; एतेन पुनः मेघोऽप्येवानासीतो भविष्यति . p. 112; वसन्तान्तरे उष्णसमये भगवान्मूर्ध्नि मयोपचरितव्यः . p. 102, l. 15.

6 प्रियतमा विचित्रवन्तोराजानिवाहन्ति p. 112 l Stt. IV. 8. 14; कथमियं कालमवस्थितवन् मया भिन्ना भवन्ती' p. 132, l. 12. सा त्वं प्रिये सदृशाः कथं मदीयं चिरवियोगम् . IV. 41.

* Compare the Vidūṣaka's opening speech (Act V),

1. Mark the King's words : अन्यत्र नैमिषेयसत्त्वाद्विद्युक्तोऽहमुर्वश्या &c. p. 146, l. 7

2. Note Urvaśī's words : मत्तान् खलु सवृत्तः p. 154, l. 13; 'यद्य गृहीतविद्युः सवृत्तः सवृत्तं कथं बहवः सवृत्त' p. 156, l. 9.

gone to the holy confluence of the Ganges and the Jumna, in the company of the queens.³ The incidents mentioned in the Act follow closely upon the King's return to the Capital. The time must be the morning, since the King is represented to have just finished his bath,⁴ when a vulture carries off the gem at a swoop. The rest of the action takes about a couple of hours.

The incidents in the play fall into two groups that are separated by a wide gulf of time. The action in the first three acts does not require more than a fortnight or so. A period of no less than a dozen years passes between the third and the fourth acts. This gulf has to be gauged from circumstantial evidence in our plays. No Father Time, as in a Shakespearean Interlude, arrives on the boards to intimate to the audience such exceptional lapse of time.

CRITICAL APPRECIATION

We have already seen that the *Vikramorvaśīyam* ranks next to the *Sākuntala* in point of dramatic excellence. We have also noticed the skill with which the poet has handled the sources in the construction of the plot. In our play, Kālidāsa shows a distinct advance in imagination, and the originality of his genius is revealed by the many highly interesting situations and characters he has created. From the point of view of plot construction, the play appears to be a little loose and clumsy. The action makes comparatively little progress in the long-drawn second and third Acts. The epi-ode of the Queen's resentment and the subsequent reconciliation are not absolutely essential for the development of the central theme. The fourth Act apparently stands by itself; and the fifth, too, is more or less an appendage. These two acts, however, are linked together with the rest of the plot by means of the invention of the curse and the *Sangamuniya*. There is thus an internal thread running through all the incidents of the plot, although it is at times too subtle to bring about an easily intelligible unification.

From the point of view of the spectator, however, the play offers excellent opportunities for scenic display. The King moving

3. 'अथ तिथिविशेष इति . . समये देवाणि कुन्तामित्र . . .' p. 138, l. 12.

4. . . 'कुन्तामित्रेकः । नयावसत्तमनगे अकिञ्चनगस्य . . .' p. 138, l. 13.

in his chariot, the beautiful nymphs clustered on the Hemakūṭa mountain, the meeting of the lovers on the moon-lit Maniharmya terrace, the wandering of the distracted King in the midst of the lonely sykhan atmosphere of the Gandhamādana, the sudden descent of Citraratha and Nārada through the fields of ether— all these have a variety and picturesqueness, which have no parallel elsewhere and which could not have failed to make a deep impression on the audience. The poet evinces great genius in very skilfully grouping these scenes. The highest scenic effect is attained in the scene where the hero and the heroine return to the capital borne on a cloud-balloon, contrived by Urvaśī, and having lightning flashes for its streamer, and rain-bows for its pictures.

The chief charm of the *Vikramorvaśiṃ*, however, is its excellent poetry, which reaches its high water mark in the fourth Act. The sentiment itself is highly suitable for the display of the poetic power of Kālidāsa, who is unrivalled in the depiction of love; besides, the surrounding Nature herself inspires the poet to rise to the lyrical height which is matched only by the *Meghadūta*. Alexander Von Humboldt observes :

'Kṛtadāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvāṣī, is one of the most beautiful and poetical productions which have appeared in any time'.

To Kālidāsa Nature is fraught with endless significance. Several instances of how Nature is in sympathy with sorrow-stricken humanity are to be met with in the lament of Purūravas and elsewhere in his poetry.²

The addresses of Purūravas to various natural objects like the cloud, the lotus, the river, the mountain and so on, embody, as it were, an expression of the poet's view that man can hold communion with Nature. That the poet's love for Nature was intense appears

1. *Vide* 'एहो ज्ये जीयते इन्त कालिदासो न केनचित् ।

शगर्, कलितोद्गर् कालिदासश्रवी किमु ॥' (राजशेखर) ६ सक्तिमुक्तावलि)

THE TWO COMMENTATORS

Ranganātha, who has a more elaborate version of the text before him, and who comments on the Prākṛt passages from Act IV, evinces a good knowledge of rhetoric and often quotes Bharata and other writers. We have not, however, been able to trace all the references to the extant Nāṭyaśāstra. Compare his defence of 'विनाश', in IV. 10, (Vide Notes). However, he betrays a singular weakness in grammar. He usually gives a *chāyā* of the whole of the text he comments upon. His explanations are at times quite good, but at times, they are equally fanciful. He records a number of alternative readings, without pronouncing his judgment upon them.

In the concluding st. of his commentary, Ranganātha tells us that he wrote his commentary in 1712 (Vikrama Samvat नयनधरणि-भूदृष्टिर्नन्दे), i.e. 1656 A.D. His father's name was Bālakṛṣṇa, and he was born in the family of Simbekara (श्रिमेकरोपनामश्रीरङ्गनाथतन्-जनैः । श्रीबालकृष्णविदुषो जगज्जानानु पुस्तकम् ॥).

Kāṭayavema was the minister of the Redḍi prince, Kumārappa of Kondaviḍu about 1400 A.D. and hence he calls his commentary कुमारगिरिराजीय. From the introductory st. of his commentary on the Śākuntala, we learn that his name was Vema (Bhūpāla), that his father's name was Kaṭa and that Kāṭaya was the name of an ancestor of his. He has commentaries on all the three plays of Kālidāsa,

CHARACTERIZATION

The simplicity of the plot of the Vikramorvaśīyam does not much admit of characterization. The superhuman character of some of the personages and situations in the play invests it with an unnatural element, which is no small disadvantage for the proper definition of character. Besides, a Sanskrit drama is more or less conventional, and it leaves little scope for characterization. Kālidāsa, however, has well succeeded in surmounting these difficulties as will be seen from the following sketches of some of the important characters in the play.

PURURAVAS

Purūravas, the hero of the play, appears to be moulded after the Dhīrodatta Nāyaka type of Sanskrit dramas. He is a brave warrior; even Mahendra entrusts to him the command of heavenly armies. But his personality is a bit heavy and inactive. His vali-

affection which induces her to abandon forthwith her child rather than lose her husband' (Sanskrit Drama, p 156). In fact, this runs counter to the Nāṭyaśāstra canon, which lays down that happen to be associated with mortals, either out of their sweet will or owing to some curse etc. Compare "यदा मानुषसंयोगो दिव्यानां शोयितां भवेत् । तदा सर्वे प्रकृतिव्या ये भावा मानुषाश्चयाः ॥ शापादभ्रशस्तु दिव्याना-
मन्नानां यदा भवेत् । कार्यो मानुषसंयोगस्तथा चैवोपसर्पणम् ॥ ये भावा मानुषाणां तु यद्गतं यच्च चेतितम् । तत्सर्वं मानुषं प्राप्य कार्यं दिव्यैरपि द्विजाः ॥" (N. S. XXIV, 314-15, 318).

We must own that Kālidāsa here has not strictly followed the rules of Sanskrit dramaturgy. But after all, are there no limits to the process of humanizing an utterly superhuman character? All the same one cannot fail to note that Urvaśī is a fine character, a paragon of beauty, sincere in her love, and above all, though a courtesan, worthy of all the respect that a queen deserves.

VIḌOṢAKA

Mānavaka, as his name suggests, is a short man ; though the friend of the king, he is too gullible. He is cheated out of his secret by the clever Nipunikā, and thereby causes no little trouble to his friend. Besides, he is very unwary and further enhances the King's difficulties by losing his love-letter at the most critical hour. He is a Brāhmaṇa to the core ; he pronounces serious blessings when Urvaśī and Āyus bow to him, he believes that the words of a Brāhmaṇa must come true and takes delight in the fact that the Moon is द्विजातीनां राजा ; the delicacies of the kitchen are the be-all and end-all of his life. He has, however, a good sense of humour and does not spare himself in his jokes. His humour, however, is never coarse and his jests, though stale, have some liveliness about them, e.g. his joke छिन्नहस्तो मत्स्यं पलायिते निविष्णो धावरां भगति धर्मो मे भविष्यतीति' when the Queen tries to make a virtue of necessity causes no little humour. His ideals are very simple, and given the satisfaction of his palate, he does not aspire even after the joys of स्वर्ग 'where there is nothing to eat or drink'. He is, however, a very sincere friend, and shows a wonderful sense of propriety, when he quietly retires leaving his friend alone with his beloved.

AUSINARI

The Queen makes an impression of superb dignity and nobility of heart. She prays for the success of her husband's love-affair and wishes to keep affectionate relations with the King's beloved. She does not figure much in the drama, but the few glimpses that we get into her character leave a delightful impression of an Aryan wife.

CITRALEKHĀ

Citrakhā, the friend of Urvāśī, is a very clever lady ; at the same time, she is delightfully mischievous and her playful pranks, when Urvāśī is most anxious about the success of her love, create some gentle yet pleasing humour. She is a woman with insight, easily detects her friend's 'falling in love' and appreciates the beauty of the king's palace, which she characterizes as परिवान्तमिव कैशयशिरागम्'. Her concern for Urvāśī is indeed very great as is seen from the prologue to Act IV and one does not fail to miss her presence in Act V when Rambhā takes the lead in celebrating the festivities of the Prince's और्वरोज्याभिषेक.

A NOTE ON THE CONSTITUTED TEXT

The text of this edition is based on a critical study of the MSS collations of the *Vikramorvaśīyam* available in the edition of S. P. Pandit (Bombay Sanskrit Series No. XVI, 3rd edition, Bombay 1901) and that of Dr. Friedrich Bollensen (St. Petersburg, 1846), who has also made use of the MSS collation used by Robert Lenz in his edition of the play (vide Apparatus criticus ad Urvāśiam, Berolini, 1831). We have also used the text commented upon by Rāṅganātha in the Nirnayasaṅgraha edition of the play. Lastly, we have consulted readings from MSS of Kāṭyavema's text and commentary given in Prof. C. D. Shastri's edition of the play, Lahore, 1929) though the printed text in Prof. Shastri's edition is not always that of Kāṭyavema).

In settling the text we have followed the well accepted principles of depending entirely upon the evidence of the MSS (vide Dr. Sukthankar's Prolegomena to the critical edition of the Mahābhārata). Where all MSS agree, of course no doubt need have arisen regarding the authenticity of the text ; in the case of divergence of MSS we have followed the evidence of the majority ; and in the case of MSS arranging themselves equally, or fairly equally

on two opposite sides—i.e. in the case of real dispute—we have preferred the reading of the Kāṭayavema recension of the play, which represents the shorter and the more reliable text (while Rāṅganātha appears to follow the longer version, which is also represented in Dr. Bollenzen's edition).

For the sake of the more inquisitive student, we have noted important v.l. in the footnotes to the text. In this connection we have used the following abbreviations:—

B = Bollenzen's edition (St. Petersburg, 1846).

K = Kāṭayavema (Prof. C. D. Shastri's edition, Lahore, 1929).

P = S. P. Pandit (BSS. XVI).

R = Rāṅganātha (Nirṇayasagar edition).

As a result of all this we can claim that our text is as little eclectic as possible.

One more feature of our text needs mention. The MSS show no uniformity in spelling, so much is this the case that one and the same MS spells the same word differently in different places. Such variations are overlooked, and we have followed the healthy principle of normalising the text, e.g. we invariably use देहम् (not देहम्), वच्छ (not वच्छ) and so on.

DRAMATIS PERSONÆ

MALES

- सूत्रधारः The stage-manager
पाणिपाथकः - An actor, an assistant to the Sūtradhāra.
पुरुषरत्नम् - King of Pratiṣṭhāna, the Hero of the play.
साधनरुः The Vidūsaka, the confidant of the King.
आशुम्भः The son of Purūravaś.
नारदः - A divine sage, son of Brahṃā.
चित्ररथः - King of the Gandharvas.
कञ्चुकिन् The chamberlain.
पुत्रः } - Two pupils of the sage Bharata
मानवः }

FEMALES

- उर्वशी - A heavenly nymph the Heroine of the play.
चित्रकल्या - Another nymph, her confidante
यदुज्या, रत्ना } - Other nymphs, companions of Urvāśī.
मनका, अम्बरम् }
देवी - The queen of Purūravaś and daughter of the king of Kāśī.
निगुणिका - A maid of the Queen.
सात्यमी - A Female ascetic named Satyavatī.
परिजनः - Maid-servants of the Queen.
यवनी - A female attendant of the King.

OTHER CHARACTERS MENTIONED

- इन्द्रः - The lord of the gods and king of heaven.
केशिन् - A demon.
भरतः - A holy sage, the traditional founder of the Indian drama.

अथ

विक्रमोर्वशीयम् ।

प्रथमोऽङ्कः ।

वेदान्तेषु यमादुरेकपुरुषं व्याप्य स्थितं रोदसी

यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।

अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते

स स्थाणुः स्थिग्भक्तियोगसुलभो निःश्रेयसायास्तु वः ॥ १ ॥ ५

(नान्यन्ते ।)

मूत्रधारः—अन्तमतिविस्तरेण । (नेपथ्याभिमुखमवलोक्य ।)

मारिष इतस्तावत् ।

(प्रविश्य)

पारिपार्श्वकः—भाव अयमस्मि ।

१०

TRANSLATION

ACT I

He whom (the seers) describe in the Upaniṣads as the One Spirit that remains after pervading heaven and earth; he, of whom the epithet *Īśvara* (Supreme Lord), not applicable to anyone else, is literally true, he, who is sought within by those who long for salvation, (and) who restrain the vital airs, *Prāṇa* and others—may that Eternal One, easily attained through steady devotion and contemplation, grant you the highest beatitude! (1)

(At the end of the Benediction.)

ŚĒTRADHĀRA : Enough of prolixity. (*Looking towards the curtain*) Ho! Māriṣa, come here.

(Entering.)

PĀRIPĀRŚVAKA : Here I am, Sir.

† Reading of R. K. omits il.

चि. १

सूत्रधारः—मारिष बहुशस्तु परिपदा पूर्वेषां कवीनां दृष्टः
प्रयोगवन्धः । सोऽहमद्य विक्रमोर्वशीयं नामापूर्वं नाटकं प्रयोक्ष्ये ॥
तदुच्यतां पात्रवर्गः स्वेष्टु स्वेष्टु पाटेष्वैर्मूढैर्भवितव्यमिति ।

पारिपार्थकः—यदाज्ञापयतिः भावः । (इति निष्क्रान्तः)

११. **सूत्रधारः**—यावदिदानीमार्यमिश्रान्विज्ञापयामि ।

(प्रणिपत्य)

प्रणयिषु वा दाक्षिण्यादथ वा सङ्गस्तुपुरुषबहुमानात् ।

शृणुत मनोभिरवहितैः क्रियाभिमां कालिदासस्य ॥ २ ॥

(नेपथ्यं)

१०. पारिताअदु पारिताअदु जो सुरपखवादी जस्त वा अम्बरजले
गदी अधि । (परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य
वाम्बरजले गतिरस्ति ।)

सूत्रधारः—(कर्णं दत्त्वा) अये किं नु खलु मद्भिज्ञापनानन्तरं
कुररीणामिवाकाशे शब्दः श्रूयते ।

१५. (विचिन्त्य) भवतु । ज्ञातम् ।

ऊरुद्ववा नरसखस्य मुनेः सुरखी

कैलासनाथमुपसृत्य निवर्तमाना ।

वन्दोक्ता विबुधशत्रुभिरर्धमार्गे

क्रन्दत्यतः शरणमप्सरसां गणोऽयम् ॥ ३ ॥

२०

(इति निष्क्रान्तः)

प्रस्तावना ।

१ B. R. however, we follow K. परिषदेषा पूर्वेषां कवीनाम् दृष्ट-
सप्रबन्धा । २ सोहमद्य कालिदासप्रथितं विक्रमोर्वशीयं नाम त्रोटकम् । ३ स्वेष्टु
स्थानेष्ववहितैर्भवद्विवितव्यम् B. ४ After श्रूयते R. reads: मत्तानां कुसुमरसेन
षट्पदानां शब्दोऽयं परभूतनाद एष धीरः । आकाशे सुरगणसेविते समन्तात्किं
नार्यः [v. l. किं नार्यः noticed by R.]. कलमधुराक्षरं प्रगीताः ॥ ३ ॥
५ कर्णम् (B. K.).

प्रथमोऽङ्कः ।

SŪTRA : Mārīṣa, the audience has often witnessed the plays of old dramatists I, therefore, will to-day exhibit one not hitherto represented, the drama named Vikramorvaṣīyam. Let the band of actors, therefore, be told to be attentive to their respective parts

PĀRI : As your honour commands. [*Exit.*]

SŪTRA. : I shall now request the honourable gentlemen here (*With a bow.*)

Either through courtesy for us, your humble friends, or through your respect for the excellent hero of the plot (of the play), you will please listen with attentive minds to this composition of Kālidāsa (2)

(*Behind the Scenes.*)

May he help us, may he help us, whoever is a friend of the gods or whoever can travel in the region of the sky !

SŪTRA. : (*Listening*) What sound is it that is heard in the sky like the cry of the female ospreys as soon as I have finished my request ! (*Meditating*) Ah yes, I (now) understand it.

The celestial nymph, born of the thigh of the sage, the friend of Nara, while returning after she waited upon the Lord of Kailāsa, has been captured in the midway by the enemies of the gods.--That is why this troop of Apsarasas is crying for help (3) [*Exit.*]

(*End of the Prologue.*)

(ततः प्रविशन्त्यप्सरसः ।)

सर्वाः—परित्ताअदु परित्ताअदु जो सुरपग्ववादी जस्स वा अम्बरअले गदी अध्थि । (परित्रायतां परित्रायतां यः सुरपक्षपाती यस्य वाम्बरतले गतिरस्ति ।)

१. (ततः प्रविशन्त्यपट्टीक्षेपेण राजा पुच्छवा रथेन मृतश्च ।)

राजा—अलमाक्रन्दिनेन । सूर्योपस्थानात् प्रतिनिवृत्तं पुच्छरवसं मामुपेत्य कथ्यतां कुतो भवत्यः परित्रातव्या इति ।

रम्भा—असुरावलेवादो । (असुरावलेपात् ।)

गजा—किं पुनरसुरावलेपेन भवतीनामपराद्धम् ।

१० **मेनका**—सुणादु महाराओ । जा तवोविमेसपरिसङ्किदस्स सुउ-
मारं पहरणं महिन्द्रस्स । पच्चादेमां रूवगव्विदाए सिरिए । अलङ्कारो
समास्स । सा णो पिअसही उव्वसी कुबेरभवणादो पडिणिवट्टमाणा समा-
वत्तिदिट्ठणे हिरण्यउरवासिणा केसिणा दाणवेण चित्तलेहादुदीआ अध्थ
पथं जेव्व बन्दिगाहं गहिदा (शृणोतु महाराजः । या तपोविशेषपरि-

११ शङ्कितस्य सुकुमारं प्रहरणं महेन्द्रस्य । प्रत्यादेशो रूपगर्वितायाः
श्रियः । अलङ्कारः स्वर्गस्य । सा नः प्रियसह्युर्वशी कुबेरभवनाप्र-
तिनिवर्तमाना समापत्तिदृष्टेन हिरण्यपुरवासिना केशिना दानवेन
चित्ररेखाद्वितीया अर्धपथ एव बन्दिग्राहं गृहीता ।)

राजा—अपि ज्ञायते कतमेन दिग्भागेन गतः स जाल्म इति ।

२० **सहजान्या**—पुब्बुत्तरेण । (पूर्वोत्तरेण ।)

राजा—तेन हि विमुच्यतां विपादः । यतिष्ये वः सखीप्रत्यानयनाय ।

रम्भा—सरिसं खु सोमादो एक्कन्दरस्स (सदृशं खलु सोमादे-
कान्तरस्य ।)

(Then enter the heavenly nymphs)

ALI . May he help us, may he help us, whoever is a friend of the gods or whoever can travel in the region of the sky !

(Then enter with a toss of the curtain, King Purūravas in a chariot and the charioteer.)

KING . Stop crying aloud, coming to me, Purūravas, who am returning after having waited upon the sun, please to tell me whence your ladyships seek protection.

RAMBHĀ : From the outrage of the demons

KING : But in what way has the outrage of the demons given you offence ?

MENAKĀ : May Your Majesty listen That dear friend of ours, Urvaśī, who is the delicate weapon of the great Indra when he is alarmed by the excellence of the penance (of others), who eclipses Lakṣmī, proud of her beauty, and who is the ornament of Heaven, has been taken prisoner along with Citra-lekhā just in the midway by the demon Keśin, living in Hiranyapura, who was seen all of a sudden (by us), while returning from the abode of Kubera.

KING . Do you know in which direction the miscreant is gone ?

SAHAJANYĀ : In the north-east.

KING : Then give up sorrowing. I will endeavour to restore your friend (to you).

RAMBHĀ : That is worthy of the descendant of the Moon only one degree removed.

राजा—क्य पुनर्मा भवत्यः प्रतिपालयिष्यन्ति ।

सर्वाः—इमस्मि हेमकूडसिंहे । (एतस्मिन्हेमकूटशिखरे ।)

राजा—सूत पेशानीं दिशं प्रति चोदयाश्चानाशुगमनाय ।

सूतः—यदाज्ञापयत्यायुष्मान् (इति यथोक्तं करोति)

१. राजा— (रथवेगं निरूपयन्) साधु साधु । अनेन रथवेगेन पूर्व-
प्रस्थितं वैननेयमप्यासादयेयं किं पुनस्तमपकारिणं मघोनः । तथा हि

अग्रे यान्ति रथस्य रेणुर्वदमी चूर्णीभवन्तो घना-
श्चक्रप्रान्तिररान्तरेषु जनयत्यन्यामिवारावलीम् ।

चित्रन्यस्तमिवाचलं ह्यशिरस्यायामवच्चाभरं

१० यष्टग्रये च समं स्थितो ध्वजपटः प्रान्ते च वेगानिलात् ॥४॥

(निष्क्रान्तो रथेन राजा सूतश्च ।)

रम्भा—हला गदो राजैसी । ता अस्मेवि जघासंदिष्टं पदेसं संक्र-
मांमो । (हला गतो राजर्षिः । तद्वयमपि यथासन्दिष्टं प्रदेशं
संक्रामामः ।)

१५ शेषाः—तथा । (तह) (इति सर्वाः शैलावतरणं नाटयित्वा स्थिताः ।)

रम्भा—अवि णाम सो राएसी समुद्धरे णो हिअअसहं । (अपि-
नाम स राजर्षिः समुद्धरेन्नो हृदयशल्यम् ।)

मेनका—हला मा दे संसओ होदु । उवट्टिदसंपराओ महिन्दो वि
मइसमलोआदो सबहुमाणं आणाविअ तं एव्व विअअसेणामुहे
२० णिओजेदि । (हला मा ते संशयो भवतु । उपस्थितसंपरायो महेन्द्रोऽपि
मध्यमलोकात्सबहुमानमानाय्य तमेव विजयसेनामुखे नियोजयति ।)

रम्भा—सव्वहा इह विअई भोदु । (सर्वथा इह विजयी भवतु)

१ रेणुपदवी (R. B). २ सहजन्मा (R. B.). ३ Omitted by
Pundit. ४ गच्छन्ना (R. B.). ५ R & B. insert:—रंभा—णं दुजआ दाणावा ।

KING . But where will your ladyships wait for me?

ALL . On this peak of the Hemakūta.

KING . Charioteer, drive the horses fast towards the north-east

(He acts accordingly)

KING *(Marking the speed of the chariot)* . Well done, well done ! with this speed of the chariot, I may overtake even Gauda although he had a start ; with what ease then that offender of Indra ! for,

These clouds pulverized (by the wheels) fly in front of the chariot like dust ; the revolution of the wheels produces, as it were, another series of spokes in the intervals of the spokes ; the long chowries on the heads of the horses are motionless as if drawn in a picture and the banner-cloth rests evenly between the point of the flag-staff and its own end, owing to the wind produced by the speed. (4)

(Exeunt the King in a chariot and the charioteer.)

RAMBHĀ : Friends, the royal sage is gone . Let us, too, repair to the spot fixed upon

THE REST : Just so. *(They wait after gesticulating descent on the mountain)*

RAMBHĀ . Will the royal sage extract this dart from our hearts?

MENAKĀ : Friend, don't you entertain any doubt. Even the great Indra, when war is imminent, invites him alone from the middle world, with great respect, and appoints him at the head of his conquering army.

RAMBHĀ : May he, at all events, be victorious in this case!

सहजं न्या—(क्षणमात्रं स्थित्वा) हृल समस्तसद्य समस्तसद्य ।
 एमो उच्चवल्दहरिणकेढणो तस्स राणसिणो सोमदत्तो र्हो दीसदि ।
 ण खु एतो अकित्थ्यो णिवत्तिस्सदि । (हल समाश्वसित समाश्वसित ।
 एण उच्चवल्दहरिणकेढणो तस्स राजपेः सोमदत्तो रथो दृश्यते । न खलु
 ५ एणोऽकृतार्थो निवर्तिष्यते ।)

(मर्वा उच्चक्षुणो विलोकयन्ति ।)

(नतः प्रविशति रथात्को राजा मूतश्च चित्रलेखावलम्बितहस्ता भयनिर्मी-
 लिनाक्षी उर्वशी च)

चित्रलेखा—समस्तसदु समस्तसदु पिससही । (समाश्वसितु
 १० समाश्वसितु प्रियसखी ।)

राजा—सुन्दरि समाश्वसिहि समाश्वसिहि ।

गतं भयं भीरु सुरारिसंभवं

त्रिलोकरक्षी महिमा हि वज्रिणः ।

तदेतदुन्मीलय चक्षुरायतं

१५ महोत्पलं प्रत्युपसीव पद्मिनी ॥ ५ ॥

चित्रलेखा—अन्हहे कहं जससिदमेत्तजीविदा अज्जवि सण्णं ण
 पडिवाज्जदि । (अहो कथमुच्छ्वसितमात्रजीविना अद्यापि संज्ञां न
 प्रतिपद्यते ।)

राजा—बलवदत्रभवती परित्रस्ता । तथा हि^३

२० मुञ्चति न तावदस्याः कम्पं कुसुमसमबन्धनं हृदयम् ।

पश्य हरिचन्दनेन स्तनमध्योच्छ्वासिना कथितम् ॥ ६ ॥

१ निशावनां नलिनीं पङ्कजम् (R. B.). २ सभाविदं (R. B.).

३ 'अपि च । मन्दारकुसुमदाग्ना गुरुरस्याः सूच्यते हृदयकम्पः । मुहुरुच्छ्वसता
 मध्ये परिणाह्वयः पयोधरयोः ॥ (R. B.). ४ मुञ्चति न तावदस्या भयकम्प-

कुसुमकोमलं हृदयम् । निचयान्तेन कथंचित्स्तनमध्योच्छ्वासिना कथितः. (R. B.
 & Calcutta ed. as noted by Pandit. We follow the unanimous
 mss. reading).

SAMAJANYĀ . (*Pausing for a while*) Cheer up, cheer up, friends ! Here is in sight the royal sage's chariot, (named) Samadatta, with its flag bearing the symbol of the deer, streaming on high. Surely he could not have returned without accomplishing his object.

(*All look with upturned eyes*)

(*Then enter the King seated in a chariot, the charioteer and Urvāṣī, with her eyes closed in fright, and supported by Citralekhā.*)

CITRA . Let my dear friend, take heart

KING Take heart, take heart, fair lady

O timid lady, the fear arising from the foe of the gods has vanished, for the greatness of the wielder of the thunderbolt (Indra) guards the three worlds. Open then these long eyes (of yours) just like a lotus-plant blowing open big lotuses at day-break. (5)

CITRA : Alas ! how is it that she whose being alive is known only from her hard breathing, does not even now regain consciousness !

KING :

Her ladyship is terribly frightened. For, look ! Her heart, tender like the stem of a flower, does not as yet give up its tremor, which is indicated by the (yellow) sandal paste throbbing between her breasts. (6)

चित्रलेखा—हृत्वा उर्वसि पञ्जवध्यावेहि अत्ताणं । अणच्छरा
विभ मे पडिह्वासि । (हृत्वा उर्वशि पर्यवस्थापयात्मानम् । अनप्सरेव
मे प्रतिभासि ।)

(उर्वशी प्रत्यागच्छति ।)

२. राजा—(सहर्षम् ।) अयि प्रकृतिमापद्यते ते प्रियसखी । पश्य
आविर्भूते शशिनि तमसा मुच्यमानेव रात्रि-
नैशस्यार्चिर्हुतभुज इव च्छिन्नभूयिष्ठधूमा ।
मोहेनान्तर्वरतनुरियं लक्ष्यते मुक्तकल्पा
गङ्गा रोधःपतनकलुपा गृह्णीतव प्रसादम् ॥ ७ ॥

१० चित्रलेखा—सहि वीसध्या होहि । पराभूदा खु त्रिदशपरिपन्थिणो
हृदासा । (सखि विश्रब्धा भव । पराभूताः खलु त्रिदशपरिपन्थिनो
हृताशाः)

उर्वशी—(चक्षुषो उन्मील्य) किं पहावदंसिणा महिन्द्रेण । (किं
प्रभावदर्शिना महेन्द्रेण ।)

११ चित्रलेखा—ण महिन्द्रेण । महिन्दसरिसाणुभावेण इमिणा
गणसिणा पुरुरवसेण । (न महेन्द्रेण । महेन्द्रसदृशानुभावेन अनेन
राजर्षिणा पुरुरवसा ।)

२० उर्वशी—(राजानामवलोक्य । आत्मगतम्) उवकिदं खु दाणवेहिं ।
(उपकृतं खलु दानवैः ।)

राजा—(प्रकृतिस्थामुर्वशीं निर्वर्ण्य । स्वगतम्) स्थाने खलु
नारायणमुपि विलोभयन्त्यस्तदूरुसंभवामिमां दृष्ट्वा व्रीडिताः सर्वा
अप्सरस इति । अथ वा नेयं तपस्विनः सृष्टिर्भवितुमर्हति । तथा हि

१ R reads 'चित्रलेखे दिष्ट्या वर्धसे ।' after (सहर्षम्). २ रिच्यमाना
(R. B.). ३ मुच्यमाना (R. B.). ४ आवण्णाणुकम्पिणा महाराण्येण
पडिह्वा (R. B.)

CITRA : Friend Urvaśī, compose yourself. You appear to me to behave like one who is not a celestial nymph.

(*Urvaśī regains consciousness*)

KING · (*Joyfully*)

Ah, your friend is coming to herself. Look ! This fair-bodied one, almost entirely relieved of her mental stupor, appears like the night that is being left by darkness on the appearance of the moon, or like the flame of a nocturnal fire mostly devoid of smoke, or like the Ganges regaining clearness after being rendered turbid on account of the crumbling of her banks. (7)

CITRA · Friend, take courage. The accursed foes of the gods have certainly been defeated.

URVAŚĪ · (*Opening her eyes*) (*Are they defeated*) by the great Indra who sees by his miraculous power ?

CITRA : Not by the great Indra, but by this royal sage, Purūravas, whose might is equal to that of Mahendra.

URVAŚĪ : (*Looking at the King ; to herself.*) The demons have indeed done me a favour.

KING : (*Observing closely Urvaśī, who has completely recovered ; to himself.*) It was but quite proper that all the heavenly nymphs, who had been seducing the sage Nārāyaṇa, blushed on seeing this lady who was produced from his thigh. Or she cannot possibly be the creation of an ascetic For,

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः
 शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।
 वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
 निर्मातुं प्रभवन्मनोहरमिदं रूपं पुराणो मुनिः ॥८॥

५ उर्वशी—हला सो सहीजणो कहिं खु भवे । (हला स सखीजनः
 कुत्र खलु भवेत् ।)

चित्रलेखा—अभअदाई महाराजो जाणादि । (अभयदायी
 महाराजो जानाति ।)

राजा—(उर्वशीमवलोकयन् ।) महति विपादे वर्तते । पश्यतु भवती
 १० यहच्छया त्वं सकृदप्यवन्ध्ययोः

पथि स्थिता सुन्दरि यस्य नेत्रयोः ।
 त्वया विना सोऽपि समुत्सुको भवेत्
 सखीजनस्ते किमुंताद्रसौहृदः ॥ ९ ॥

उर्वशी—(अपवार्य १) अहिजादं खु से वअणं । अहवा चन्दादो
 १५ अमिअंति किं एथ्य अछछरिअं । (प्रकाशम् ।) अदो एव्व णं पेखिबुद्धं
 तुवरदि मे हिअअं । (अमिजातं खल्वस्य वचनम् । अथ वा चन्द्रादमृत-
 मिति किमत्राश्चर्यम् ।) (प्रकाशम् ।) अत एवैनं प्रेक्षितुं त्वरते मे हृदयम् ।

राजा—(हस्तेन दर्शयन् ।)

एताः सुतनु मुखं ते सख्यः पश्यन्ति हेमकूटगताः ।
 २० प्रत्यागतप्रसादं चन्द्रमिवोपप्लवान्मुक्तम् ॥ १० ॥

चित्रलेखा—हला पेख्ख । (हला प्रेक्षस्व ।)

उर्वशी —(राजानं ससृहं पश्यन्ती ।) समदुस्खो पिवइव्व मं
 गयणेहिं । (समदुःखः पिवतीव मां नयनान्म्याम् ।)

१ कान्तप्रभः K also K. P. & D. R. २ हृद (B. against mss. evidence). ३ आत्मगतम् (B). ४ उत्सुकनयना लोकाः (R.); उत्सुका (B.)—both against all mss.

In the act of creating her, was it the moon, that sheds loveliness, who was the Creator ! Or was it Cupid himself, who concerns himself solely with the sentiment of love ! Or was it the month which has a wealth of flowers ! (For) how could the old sage, dull owing to his study of the Vedas, and who is devoid of all desire for sensuous pleasures, have been able to produce this beauty that fascinates the mind ? (8)

URVĀŚI : Friend, where indeed, may those friends of ours be ?

CITRA . The King, who vouchsafed safety, knows it.

KING . (*Looking at Urvāśi*) (The group of your friends) is in great anguish. Let your ladyship see.

Even he, in the range of whose eyes you chanced to stand but once, which thereby became fruitful,—even he, O beautiful one, would be uneasy without you ; what to speak then of your friends who cherish ardent love for you ! (9)

URVĀŚI : (*Aside*) Noble indeed are his words. Or what wonder is there if nectar flows from the moon ! (*Aloud*) Hence my heart is eager to see him.

KING : (*Pointing out with his hand.*)

These friends of yours, O fair-bodied one, stationed on the Hemakūta, behold your face which has regained cheerfulness, like the moon freed from an eclipse. (10)

CITRA . Friend, behold.

URVĀŚI : (*Looking at the King wistfully*) An equal sharer in my grief, he seems to drink me (up) with his eyes.

चित्रलेखा—(साकूतम्) अयि को० । (अयि कः ।)

उर्वशी—सहिअणो । (सखीजनः ।)

रम्भा—(सहर्षम् ।) एसो चित्त्लेहादुदिअं पिअसही उव्वसि
गेण्हिअ विसाहासमीवगदो विअ चन्दो उवड्ठिदो राएसी । (एष चित्र-
५ लेखाद्वितीयमुर्वशीं गृहीत्वा विशाखासमीपगत इव चन्द्र उपस्थितो
राजर्षिः ।)

मेनका—(निर्वर्ण्य) दुवेवि णो पिआणि उवणदाणि । इअं
पच्चाणीडा सही अअं च अपरिस्त्वदो राएसी । (द्वे अपि नः प्रिये
उपनते । इयं प्रत्यानीता सखी अयं चापरिक्षितो राजर्षिः ।)

१० सहजन्या—सही सुड्डु भणासि । दुज्जआ खु दाणवा । (सखि
सुष्टु भणासि । दुर्जयाः खलु दानवाः ।)

राजा—मूत इदं तच्छैलशिखरम् । अवतार्यतां रथः ।

मूतः—यदाज्ञापयत्यायुष्मान् । (इति यथोक्तं करोति ।)

राजा—(चक्रोद्धातं रूपयित्वा आत्मगतम् ।) हन्त दत्तफलो

१५ मे विपमवतारः ।

यद्वयं रथसंक्षोभादज्ञेनाज्ञो रथोपमश्रोण्याः ।

स्पृष्टः सरोमविक्रियमङ्कुरितमनोभवेनेव ॥ ११ ॥

उर्वशी—(सत्रीङम् ।) हला किं वि परदो ओसर । (हला
किमपि परतोऽपसर ।)

२० चित्रलेखा—(सस्मितम्) णाहं सक्का । (नाहं शक्ता ।)

रम्भा—एध संभावहे राएसी । (एत संभावयामो राजर्षिम् ।)

(सर्वा उपसर्पन्ति ।)

१ Omitted by P. supported by mss. evidence. २ सफलः (R. B).
३ विषयावतारः (R. B.) ४ यदिदं रथसंक्षोभादज्ञेनाज्ञं ममायतेक्षणया । स्पृष्ट
सरोमकण्टकमङ्कुरितं मनसिजेनेव ॥ (R. B.)

CITRA : (*Meaningly*) O, who (indeed)?

URVASHĪ : The group of friends

RAMBHĀ : (*with joy*) Here comes the royal sage, bringing with him Urvaśī accompanied by Citralekhā, like the moon gone near Viśākhā.

MENAKA : (*Observing closely*) Both of our cherished desires have been accomplished . Our friend here has been restored, and this royal sage too is unhurt.

~~SATYA~~ : Friend, you speak rightly ; the demons are difficult to defeat.

KING : This is the mountain-peak, charioteer ; make the chariot descend.

CHARIOTEER . As the long-lived one commands. (*He acts accordingly.*)

KING : (*Gesticulating that he received a jolt ; to himself*).

O joy ! This uneven descent has compensated me— Since it is owing to the jolting of the chariot that this shoulder (of mine) was touched by that of her, who has wheel-like (round) hips, so as to make my hair stand erect, and which (shoulder) appears to have made love sprout forth. (11)

URVASHĪ : (*Bashfully*) Friend, move aside a little

CITRA : (*With a smile*) I cannot.

RAMBHĀ : Come along, let us pay homage to the royal sage. (*All approach.*)

राजा—मृतं स्थापय तावद् रथम् ।

यावत्पुनरियं सुभ्रूस्तसुकाभिः समुत्सुका ।

सखीभिर्याति संपर्कं लताभिः श्रीरिवार्तवी ॥ १२ ॥

(मृतमनथा करोति ।)

५. अप्सरसः—दिट्ठिआ महाराओ विअण्ण वहुदि । (दिट्ठिआ महाराओ विजयेन वर्धते ।)

राजा—भवत्यश्च सखीसमागमेन ।

उर्वशी—(चित्रलेखादत्तहस्ता रथादवतीर्य ।) हल्य एध पीडिदं

मं परिस्सज्जध । ण खु मे आसा आमि भूओवि महीअणं पेस्सिक्-

१० स्संति । (हल्य एतं पीडितं मां परिष्वजध्वम् । न खलु मम आशामीद् भूयोपि सखीजनं प्रेक्षिष्य इति ।)

(सत्वरं परिष्वजन्ते)

रम्भा—सज्जहा महाराओ कप्पसदाडं पुहविं पालअन्तो होदु ।

(सर्वथा महाराजः कल्पशतानि पृथिवीं पालयिता भवतु ।)

१५. मृतः—आयुष्मन् पूर्वस्यां दिशि महता रथव्रेगेनोपदर्शितः शब्दः ।

अयं च गगनात्कोऽपि तप्तचामीकराङ्गादः ।

अवरोहति शैल्यग्रं तडित्वानिव तोयदः ॥ १३ ॥

(पश्यन्त्यप्सरसः ।)

सर्वाः—अम्मो चित्तरहो । (अहो चित्ररथः ।)

२० (ततः प्रविशति चित्ररथः ।)

चित्ररथः—(राजानं दृष्ट्वा सबहुमानम् ।) दिट्ठिआ महेन्द्रोपकार-

पर्यामेन विक्रममहिम्ना वर्धते भवान् ।

राजा—अये गन्धर्वराजः (रथादवतीर्य) स्वागतं प्रियसुहृदे ।

(परस्परं हस्तौ स्पृशतः)

KING : Charioteer, stop the chariot, please,

While this lady with beautiful eyebrows, who is eager,
meets her friends who are equally eager, just like the beauty
of the (vernal) season meeting creepers (12)

(*The charioteer acts accordingly.*)

NYMPHS . Congratulations to Your Majesty on your victory !

KING . (Congratulating to) your ladyships on your union
with your friend !

URVASHĪ . (*Alighting from the chariot, supported on the
hand of Citralekhā*) Friends, come along and embrace me
closely. I did not really hope that I would ever again meet
my friends

(*They hasten to embrace her.*)

RAMBHĀ . May your Majesty, by all means, protect the
earth for hundreds of Kalpas !

CHARIOTEER : Long-lived Sir, a sound such as is due to
the great speed of a chariot is heard in the eastern direction.

And here alights from the sky some one, wearing
armlets of burnished gold, on the peak of the mountain,
like a cloud streaked with lightning. (13)

(*The nymphs watch.*)

O, it is Citraratha. (*Then enters Citraratha*).

CITRARATHA : (*Looking at the king respectfully*) Congra-
tulations to your honour on the eminence of your valour,
enough to oblige even the great Indra!

KING : Hullo, Lord of the Gandharvas ! (*Alighting from
the chariot*) Welcome to my dear friend.

(*They clasp each other's hands.*)

चित्ररथः—वयस्य केशिना हतामुर्वशीं नारदादुपश्रुत्य प्रत्याह-
रणार्थमस्याः शतक्रतुना गन्धर्वसेना समादिष्टा । ततो वयमन्तरा चार-
णेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः । स भवानिमां
पुरस्कृत्य सहास्माभिर्मघवन्तं द्रष्टुमर्हति । महत्खलु तत्रभवतो मघोनः
१ प्रियमनुष्ठितं भवता । पश्य

पुरा नारायणेनेयमतिसुष्टा मरुत्वते ।

दैत्यहस्तादपाच्छिद्य सुहृदा संप्रति त्वया ॥ १४ ॥

राजा—मा मैवम् ।

ननु वज्रिण एव वीर्यमेतद्

१० विजयन्ते द्विपतो यदस्य पश्याः ।

वसुधाधरकंदराभिसर्पी

प्रतिशब्दोपि हरेर्भिनैन्ति नागान् ॥ १५ ॥

चित्ररथः—युक्तमेतत् । अनुत्प्रेक्षः खलु विक्रमालंकारः ।

राजा—सखे नायमवसरो मम शतक्रतु द्रष्टुम् । अतस्त्वमेवात्र-

१५ भवतीं प्रभोरन्तिकं प्रापय ।

चित्ररथः—यथा भवान्मन्यते । इत् इतो भवत्यः ।

(अप्सरसः प्रस्थिताः ।)

उर्वशी—(जनान्तिकम् ।) हृत्वा चित्तलेहे उवआरिणंपि राएसिं

ण सक्कुणोमि आमन्तेदुं । ता तुमं मे मुखं होहि । (हृत्वा चित्रलेखे

२० उपकारिणमपि राजर्षिं न शक्नोम्यामन्त्रयितुम् । तत्त्वं मे मुखं भव ।)

चित्रलेखा—(राजानमुपेत्य ।) वअस्स उव्वसी विण्णवेदि—

महाराएण अन्भणुण्णादा इच्छामि पिअसहिं विअ महाराअस्स कीर्त्तिं

महिन्दलोअं णेदुंति । (वयस्य उर्वशी, विज्ञापयति महाराजेनाभ्यनु-

ज्ञातेच्छामि प्रियसखामिव महाराजस्य कीर्त्तिं महेन्द्रलोके नेतुमिति ।)

१ वदवाच्छिद्य (B.), २ राविसर्पी (R. B.), ३ हिनस्ति (R. B.),

४ महाराज (R. against mss. evidence).

CITRA. : Friend, having learnt from Nārada, that Urvaśī was carried off by Keśin, Indra ordered out the army of the Gandharvas to recover her. Then on the way, having heard from the bards a panegyric on your triumph, we have arrived to (meet) you here. Your honour will, therefore, please to see Indra along with us, placing Urvaśī here in front. Your honour has, indeed, rendered signal service to the great Indra. See—

Formerly she was handed over to the Lord of the gods by Nārāyaṇa, and now by you, his friend, after having rescued her from the hands of the demon. (14)

KING : Nay, do not say so.

It is assuredly the prowess of (Indra) the wielder of the thunderbolt that his partisans vanquish their enemies; even the echo (of the roar) of a lion spreading over the caverns of mountains scares away elephants (15)

CITRA. : This is but proper Modesty is indeed the ornament of valour.

KING : This is not the occasion for me to see Indra. You will, therefore, take her ladyship to the Lord.

CITRA : As your honour pleases This way, this way, your ladyship

(*The nymphs set out.*)

URVAŚĪ : (*Aside*) Friend Citralekhā, I am unable to bid adieu to the royal sage even though he is my benefactor. You will, therefore, speak for me.

CITRA. : (*Approaching the King*) Friend, Urvaśī prefers the request—'Permitted by Your Majesty, I desire to carry Your Majesty's fame to the abode of the great Indra just like my own dear friend.'

राजा—गम्यतां पुनर्दर्शनाय ।

(सर्वाः सगन्धर्वा आकाशोत्पतनं रूपयन्ति)

उर्वशी—(उत्पतनभंगं रूपयित्वा ।) अम्भो लटाविडवे मे एओ-
वली लग्ना । (सव्याजं परिवृत्य राजानं पश्यन्ती ।) चित्तलेहे मोआवेहि
१ दाव णं । (अहो लताविटपे ममैकावली लग्ना । (सव्याजं परिवृत्य
राजानं पश्यन्ती ।) चित्रलेखे मोचय तावदेनाम् ।)

चित्रलेखा—(सस्मितम् ।) दिढं खु लग्ना । दुम्भोआ विअ मे
पडिहादि । होदुं जदिस्सं दाव । (दढं ग्वलु लग्ना । दुमोचेव मे
प्रातिमानि । भवतु यतिष्ये तावत् ।)

१० उर्वशी—सुमरेहि दाव एदं अत्तणो वअणं । (स्मर तावदेतदा-
त्मनो वचनम् ।)

(चित्रलेखा मोचन नाटयति ।)

राजा—(स्वगतम्)

प्रियमाचरितं लते त्वया मे गमनेस्याः क्षणविघ्नमाचरन्त्या ॥
१५ यदियं पुनरप्यपाङ्गनेत्रा परिवृत्तार्थमुखी मयाद्य दृष्टा ॥१६॥
मृतः—आयुष्मन्

अदः सुरन्द्रस्य कृतापराधान्
प्रक्षिप्य दैत्यान् लवणाम्बुराशौ ।

वायव्यमर्खं शरार्धिं पुनस्ते

२० महोरगः श्वभ्रमिव प्रविष्टम् ॥ १७ ॥

राजा—तेन ह्यपश्लेषय रथं यावदारोहामि ।

(मृतस्तथेति रथमुपश्लेषयति । राजा नाट्येन रथमारोहति । उर्वशी
मनिःश्रामं राजानमवलोकयन्ती सह सखीभिर्निष्क्रान्ता चित्ररथम् ।)

१ R. & B. insert वैअअन्तिआ after एआवली. २ उर्वशी—अल
पडिहासेण । मोआवेहि दाव णं (R. B). ३ अधः (B.). ४ उर्वशी (सस्युहं
राजानमवलोकयन्ती), अवि णाम पुणोवि एणं उअआरिणं पेडिक्खस्सं (इति सगन्धर्वा
सखीभिः निष्क्रान्ता (R. B.).

KING : Farewell, to meet again.

(*All gesticulate flying up into the sky, along with the Gandharva*)

URVĀŚĪ : (*Gesticulating a hindrance in her upward movement*)

O, my long necklace with a single string of pearls is caught by the twig of a creeper. (*Turning round on this pretext and looking at the King*). Citralekhā, just extricate this.

CITRA : (*Smiling*) Indeed it is caught very fast. It seems difficult to disentangle it. However, I will try.

URVĀŚĪ Remember then these words of yours

(*Citralekhā gesticulates disentangling it.*)

KING : (*To himself*)

You have done me a favour, O creeper, by obstructing her motion for a moment, inasmuch as she was once again seen by me to-day with her eyes turned towards their corners, and with her face half turned round. (16)

CHARIOTEER · Long-lived Sir !

This missile of yours, presided over by Vāyu, having hurled into the salt ocean the demons, who had offended against the Lord of the gods, has entered back into the quiver, like a huge cobra (entering) its hole. (17)

KING : Bring nearer the chariot then so that I might get into it.

(*Saying, be it so, the charioteer brings the chariot nearer; the King gesticulates getting into it; Urvāśī looking at the King with a sigh, departs with her friends, and (so does) Citraratha.*)

राजा—(उर्वशीमार्गोन्मुखः ।) अहो नु खलु दुर्लभाभिनिवेशी मदनः ।

एषा मनो मे प्रसभं शरीरात्पितुः पदं मध्यममुत्पतन्ती ।
मुराङ्गना कर्पति खण्डिताग्रात्सूत्रं मृणालादिव राजहंसी ॥ १८ ॥ १५

(इति निष्क्रान्ताः सर्वे)

इति विक्रमोर्वशीये प्रथमोऽङ्कः ।

KING · (*Looking up in the direction in which Urvashi went.*)
Alas ! what a marvel that love should inspire an ardent passion for an object difficult to attain !

This celestial damsel, flying up into the middle region of her father (i.e. the sky), forcibly tears away my heart from my body like the female swan tearing off a fibre from a lotus-stalk the tip whereof has been already cut off. (18) [*Exeunt omnes.*]

End of Act I.

द्वितीयोऽङ्कः ।

(ततः प्रविशन्ति विदूषकः ।)

विदू०—ह्रीं ह्रीं भो णिमन्तणोवाअणेण वम्हणो विअ राअरह-
स्सेण फुट्टमाणो ण सक्कुणोमि आइण्णे अत्तणो जीहं रख्खिदुं । ता जाव
५ तत्तभवं वअस्सो कज्जासणादो उट्ठेदि दाव इमस्सि विरलजणसंवादे
विमाणुल्लङ्गापरिसरे चिट्ठिस्सं । (ह्रीं ह्रीं भोः निमन्त्रणोपायनेन ब्राह्मण
इव राजरहस्येन स्फोटमानो न शक्नोम्याकीर्णं आत्मनो जिह्वां रक्षितुम् ।
तद्यावन तत्रभवान्वयस्यः कार्यासनादुत्तिष्ठति तावदेतस्मिन्विरलजनसंपाते
विमानोत्सङ्गपरिसरे स्थास्यामि) (परिक्रम्य तत्र स्थितः)

१० (प्रविश्य) चेटी—आणत्तहि देवीए कासिराअपुत्तीए जवा हज्जे
णिउणिण जदोपहुदि मअवदो सुज्जस्स उवत्थाणं करिअ पडिणिवुत्तो
अज्जउत्तो तदो आरहिअ सुण्णहिअओ विअ लख्खीअदि । ता तस्स
पिअवअस्सादो अज्जमाणवआदो जाणाहि दाव से उक्कण्ठाकालणंति ।
कहं खु मए वल्लवन्धु अदिसंघेओ । अहवा विरलत्तणलग्गं विअ अवस्सा
१५ असलिलं चिरं ण तस्सि रहस्सं चिट्ठिदि । जाव णं अण्णेसामि । (परिक्रम्य
अवलोक्य च) एसो आलिहिदो वाणरो विअ किपि तुण्हिभूदो अज्जमाणव-
ओ चिट्ठिदि । जाव णं उवसप्पामि । (उपसृत्य) अज्ज वन्दामि । (आज्ञा-
प्तास्मि देव्या काशिराजपुत्र्या यथा—हज्जे निपुणिके यतः प्रभृति भगवतः
सूर्यस्योपस्थानं कृत्वा प्रतिनिवृत्त आर्यपुत्रस्तत आरभ्य शून्यहृदय इव
२० लक्ष्यते । तत्तस्य प्रियवयस्यादार्यमाणकाज्जानीहि तावदस्योत्कण्ठाकारण-
मिति । तत्कथं खलु मया ब्रह्मबन्धुरतिसंघेयः । अथवा विरलतुणलग्गमिवा-

१ णिमन्तणोऽपि परमण्णे... (R.). भो णिमन्तणक । परम... (B.).
२ विमाणपडिच्छन्द (K.); देवच्छन्द (R.) देवच्छन्द (R. B.). ३ परिक्रम्योप-
विश्य पाणिभ्यां मुखं पिधाय (R.) ४ राअरहस्सं (R. B.). ५ आल्लेख-
वाणरो (R. B.).

ACT II

(Then enters the Vidūṣaka.)

VIDŪSAKA Ha, ha ! Like a Brāhmana bursting with the presents (he has received) at invitations, bursting as I am with the secret of the King, I am unable to restrain my tongue in this crowd of men. I will, therefore, wait here in the environs of the Vimānotsarga (palace), where the crowd is thin, until my honoured friend rises from the judgment-seat.

(Walks about and stands there ,

(Entering)—MAID—I am commanded by the Queen, the ~~daughter of the Lord Kāśī~~ as follows—Nipunikā, ever since ~~his return after having waited upon the divine sun, my lord~~ appears to be distracted. Ascertain, therefore, from his dear friend, the venerable Māṇavaka, the cause of his uneasiness. But how possibly shall I overreach that wretch of a Brāhmaṇa? But why, he can hold no secret in his bosom for long, any more than dew-drops sticking to thin grass. I will just hunt

वश्यायसलिलं चिरं न तस्मिन् रहस्यं तिष्ठति । यावदेनमन्विष्यामि ।
(परिक्रम्य अवलोक्य च) एष आलिखितो वानर इव किमपि तूष्णींभूत
आर्यमाणवक्त्रस्तिष्ठति । यावदेनमुपसर्पामि । (उपमृत्य ।) आर्य वन्दे ।

विदूषकः—सथि भोदीए । (आत्मगतम् ।) इमं दुष्टचेडिअं
पेग्लिखअ तं राअरहस्यं हिअअं भिन्दिअ गिक्कमदि । (प्रकाशम्)
णिउणिए संगीदवावारं उडिअअ कहिं पथिदा सि । (स्वस्ति भवत्यै
(आत्मगतम् ।) इमां दुष्टचेटिकां प्रेक्ष्य तद्वाजरहस्यं हृदयं भित्त्वा
निष्क्रामति । (प्रकाशम् ।) निपुणिके संगीतव्यापारमुञ्जित्वा क्व
प्रस्थितासि ।)

१० **निपुणिका**—देवीए वअणेण अज्जं एव्व पेग्लिखदुं । (देव्या
वचननार्यमेव प्रेक्षितुम् ।)

विदूषकः—किं तत्तहोदी आणवेदि । (किं तत्रभवत्याज्ञापयति ।)

निपुणिका—देवी^१ भणादि सदावि अज्जो मइ पग्लिखवादी ण मं
अणुइदवेअणादुग्लिखदं उवेग्लिखदिति । (देवी भणति सदाप्यार्यो मयि
१५ पक्षपाती न मामनुचितवेदनादुःखितामुपेक्षत इति ।)

विदूषकः—(सवितर्कम् ।) किं वा वअस्सेण तत्तभोदीए पडिअलं
आचरिदं । (किं वा वयस्येन तत्रभवत्याः प्रतिकूलमाचरितम् ।)

निपुणिका—अज्जं जंणिमित्तं भट्ठा उक्कण्ठिदो ताए इथिआए
णामधेएण भट्ठिणा देवी आलविदा । (आर्य यन्निमित्तं भर्तौत्कण्ठि-
२० तस्तस्याः स्त्रिया नामधेयेन भर्त्रा देव्यालपिता ।)

विदूषकः—(स्वगतम् ।) कहं सअं एव्व तत्तभवदा किदो
रहस्समेदो । किं दाणिं अहं जीहाजन्तणेण दुग्लिखं अणुहवामि ।

१ देवी भणादि जया-अजस्स मम उअरि अदक्खिणं । ण मं अणुइदवेअणा-
दुग्लिखदं अवलोअदिति (R. B.). २ R. B. omit अज्ज.

him out (*Walking round and looking on*) Here is the venerable Mānavaka, unusually tongue-tied, like a monkey drawn in a picture. I shall just approach him. (*Approaching*) Honoured sir, a bow to thee

VIDŪ · Hail to your ladyship ! (*To himself*) At the sight of this knavish maid the king's secret (seems to) burst forth from my heart (*Aloud*) Nipunikā, whither are you going, leaving your music exercise ?

NIPUNIKĀ . Just to see your honour at the instance of the Queen.

VIDŪ . : What are Her Majesty's commands ?

NIPUNIKĀ : The Queen says that your honour has all along befriended her and that you never neglect her when she is distressed owing to any unusual suffering.

VIDŪ · (*Surmising*) May it be that my friend has given Her Majesty cause for offence ?

NIPUNIKĀ · Sir, the Queen was addressed by His Majesty by the name of the lady for whom he has been pining.

VIDŪ . (*To himself*) What, has his honour betrayed the secret himself ! Why should I now experience torture by res-

(प्रकाशम् ।) किं आमन्तिदा तत्तहोदी उव्वसिति । ताए दंसणेण उम्मादिदो तत्तभवं ण केवलं तत्तभोदिं मंपि विणोदैविमुहो ददं पीडेदि । (कथं स्वयमेव तत्रभवता रहस्यभेदः कृतः । किमिदानीमहं जिह्वायन्त्रणेन दृग्ब्रमनुभवामि । (प्रकाशम्) किमामन्त्रिता तत्रभवती १५ उर्वशीति । तस्या दर्शनेन उन्मादितस्तत्रभवान् न केवलं तत्रभवतीं मामपि विनोदविमुखो दृढं पीडयति ।)

निपुणिका—(आत्मगतम् ।) किदं मए भेअणं भट्ठिणो रहस्स-
दुग्गस्स । (प्रकाशम् ।) अज्ज किं दाव देवीए णिवेदेमि । (कृतं
मया भेदनं भर्तू रहस्यदुर्गस्य । (प्रकाशम् ।) आर्य किं तावदेव्यै
१० निवेदयामि ।)

विदूषकः—णिउणिए विण्णवेहि तत्तभोदिं । जदामि दाव
मिअतिण्हिआदो णिवत्तेदुं वअस्सं । तदो देवीए मुहं पेखिस्संति ।
(निपुणिके विज्ञापय तत्रभवतीम् । यते तावन्मृगतृष्णिकाया निवर्त-
यितुं वयस्यम् । ततो देव्या मुखं प्रेक्षिष्य इति ।)

११ **निपुणिका**—जं अज्जो आणवेदि । (यदार्य आज्ञापयति ।)
(इति निष्क्रान्ता ।)

(नेपथ्ये वैतालिकः ।)

जयतु देवः ।

२० **आ लोकान्तात्प्रतिहततमोवृत्तिरासां प्रजानां**
तुल्योद्योगस्तव दिनकृतैश्चाधिकारो मतो नः ।

१ अशिदव्वविमुहं (R. B.), २ णिउणिए विण्णवेहि मम वअणेन कासिराअ-
दुहितरम् । (कासिराअधूदम्—B.) परिस्सन्तहि इमाए मिअतिण्हिआए वअस्सं
णिअत्तावेदुम् । जइ भोदीए मुहकमलं पेखिस्सदि तदो णिअत्तिस्सदित्ति । [निपुणिके
विज्ञापय मम वचनेन कासिराजदुहितरम् । परिश्रान्तोऽस्येतस्या मृगतृष्णिकाया वयस्य
निवर्तयितुम् । यदि भवत्या मुखकमलं प्रेक्षिष्यते ततो निवर्तिष्यते इति ।] (R. B.
against mss. evidence.), ३. न सवितुः (R. B.).

training my tongue? (*Aloud*) Why, was the Queen addressed as Urvāśī? Ever since his honour saw her, he has gone mad and very much vexes not only her ladyship, but me too, (having become) averse to all recreation.

NIPUNIKĀ : (*To herself*) I have effected a breach into the fortress of His Majesty's secret (*Aloud*) Sir, what shall I say to the Queen?

VIDŪ : Nipunikā, inform Her Majesty respectfully that I shall first try to wean away my friend from (the pursuit of) this mirage, and shall then pay my respects to Her Majesty.

NIPUNIKĀ : As your honour commands. (*[Exit.]*)

(*A bard behind the curtain.*)

Victory to Your Majesty!

Your office and that of the Sun appear to us to discharge a similar function--you drive away the dark (evil) tendencies of these subjects (of yours) beyond the confines of your kingdom, as the Sun dispels all prevalence of darkness beyond the limits of the world, for the sake of

तिष्ठत्येष क्षणमधिपतिर्ज्योतिषां व्योममध्ये

पष्ठे भागे त्वमपि दिवसस्यात्मनश्छन्दर्वर्ती ॥ १ ॥

विदूषकः—(कर्ण दत्त्वा) एसो कज्जासैणादो उड्ढिदो इदो एव्व
आअछ्छदि वअस्सो । जाव से पासवत्ती होमि । (एष कार्यासना-
१५ द्रुतियत इत एवागच्छति वयस्यः । यावदस्य पार्श्ववर्ती भवामि ।)
(इति निष्क्रान्तः ।)

(प्रवेशकः ।)

(ततः प्राविशति उत्कण्ठितो राजा विदूषकश्च ।)

राजा—

१० आ दर्शनात्प्रविष्टा सा मे सुरलोकसुन्दरी हृदयम् ।

बाणेन मकरकेतोः कृतमार्गमवन्ध्यपातेन ॥ २ ॥

विदूषकः—(आत्मगनम्) संपीडिता खु दाव तवस्सिणी कासिरा-
अउत्ती । (संपीडिता खलु तावत्तपस्विनी काशिराजपुत्री ।)

राजा—आपि रक्ष्यते रहस्यनिक्षेपः ।

१५ विदूषकः—(सविषादमात्मगतम्) हध्वी हध्वी अहिसंविदो ह्मि
दासीण । अण्णधा ण खु वअस्सो एव्वं पुछ्छदि । (हा धिक् हा
धिक् अभिमंहितोऽस्मि दास्या । अन्यथा न खलु वयस्य एवं पृच्छेत् ।

राजा—(सशङ्कम्) किं भवांस्तूष्णीमास्ते । -

विदूषकः—एव्वं मए णिअन्तिदा जीहा जं भवदोवि सहसा
२० पडिवअणं ण देमि । (एवं मया नियन्त्रिता जिह्वा यद्वक्तोपि सहसा
प्रतिवचनं न ददामि ।)

राजा—युक्तम् । अथ कवेदानीमात्मानं विनोदयेयम् ।

विदूषकः—महाणसं गच्छल्ल । (महानसं गच्छावः ।)

राजा—किं तत्र ।

the people : this lord of luminaries (viz. the Sun) rests for a while in the middle of the sky, and you too follow your sweet will at the sixth division of the day (1)

VIDŪ : (*Listening*) Here comes my friend after rising from the judgment-seat. I shall just join him [*Exit.*]

(End of the Praveśaka.)

(*Then enter the love-lorn King and the Vidūṣaka*)

KING .

Ever since I saw her, that heavenly beauty has entered my heart, in which a breach has been made by the never-failing shaft of Cupid (2)

VIDŪ : (*To himself*) The poor daughter of the King of Kāśī is but rightly annoyed.

KING : Have you preserved the secret entrusted to you safe ?

VIDŪ : (*Sorrowfully, to himself*) Alas, alas ! I am duped by that maid ; else my friend would not enquire in this fashion.

KING : (*Apprehensively*) Why are you silent ?

VIDŪ : I have so (effectively) restrained my tongue that I do not reply even to you in an off-hand manner

KING : That's right ! Now where shall I divert myself ?

VIDŪ : Let us go to the kitchen.

KING : What is there ?

विदूषकः—तर्हि पञ्चविहस्स अन्भवहारस्स उवणदसंभारस्स जोअणं पेत्तवमाणोहिं सक्कं उक्कण्ठा विणोदेदुं । (तत्र पञ्चविध-
स्यान्यवहारस्योपनतर्गंभारस्य योजनां प्रेक्षमाणाभ्यां शक्यमुक्कण्ठा
विनोदयितुम् ।)

१. **राजा**—(सस्मितम्) तत्रेप्सितसंनिधानाद्भवानरस्यते । मया
खलु दुर्लभप्रार्थनः कथामात्मा विनोदयितव्यः ।

विदूषकः—णं भवं तत्तहोदीण उव्वसीण दंसणपहं गढो ।
(ननु भवांस्तत्रभवत्या उर्वश्या दर्शनपथं गतः ।)

राजा—ततः किम् ।

१०. **विदूषकः**—ण खु सा दुल्लहत्ति समथ्येमि । (न खलु सा
दुर्लभेति समर्थये ।)

राजा—प्रेक्षपातोऽयमवधार्यताम् ।

विदूषकः—एत्तिअं मन्तअन्तेण भवदा बद्धिदं मे कोदूहलं ।
किं तत्तमोदी उव्वसी अद्दुदिआ रूपेण अहं विअ विरूपदाण ।
११. (एतावन्मन्त्रयमाणेन भवता वर्धितं मम कौतूहलम् । किं तत्रभवत्यु-
वेद्यद्वितीया रूपेण अहमिव विरूपतया ।)

राजा—माणवक्क प्रत्यवयवमशक्यवर्णनां तामवेहि । समासतः
श्रयताम् ।

विदूषकः—अवहिदो हि । (अवहितोस्मि ।)

२०. **राजा**—

साभरणस्याभरणं प्रसाधनविधेः प्रसाधनविशेषः ।
उपमानस्यापि सखे प्रत्युपमानं वपुस्तस्याः ॥ ३ ॥

१ प्रक्षपातोऽपि तस्यां सद्रूपस्यालौकिक एव । (R.)—ऽपि सतस्तस्यारूपं । (B.)

VIDŪ . There it will be possible to beguile the love-longing by having a look at the preparation of the five varieties of food, the materials for which have been collected together.

KING . (*With a smile*) There you will please yourself owing to the presence of things coveted by you. But how possibly shall I divert myself, hanket as I do after an object difficult to obtain !

VIDŪ . I say, have you been seen by her ladyship Urvaśī?

KING . What then ?

VIDŪ . I do not think she is difficult to secure

KING . You must know that this is (simply) your partiality (for me).

VIDŪ . : By talking like this you have simply enhanced my curiosity. Is her ladyship Urvaśī peerless in beauty as I am in deformity ?

KING . Know, Mānavaka, that it is impossible to describe her limb by limb ; hear in brief—

VIDŪ : I am all attention.

KING .

Her form, my friend, is the ornament of ornaments, the excellent decoration of decorations, and the counterstandard of comparison to all standards of comparison. (3)

विदूषकः—अदो खु भवदा दिव्यरसाहिलासिणा चादअव्वदं गहिदं^१ । (अतः खलु भवता दिव्यरसाभिलाषिणा चातकत्रतं गृहीतम् ।)

राजा—विविक्तादृते नान्यदृत्सुकस्य शरणमस्ति । तद्ववान्प्र-
५ मद्वनमार्गमादेशयतु ।

विदूषकः—(आत्मगतम्) का गदी (प्रकाशम्) इदो इदो भवं । (परिक्रम्य) एदेण पमदवणचोदिदेण विअ पच्चुग्गदो भवं आअन्तुओ दग्गिखणमारुदेण । (का गतिः । (प्रकाशम्) इत इतो भवान् । (परिक्रम्य ।) एतेन प्रमदवनचोदितेनेव प्रत्युद्गतो भवान्-
१० गन्तुको दक्षिणमारुतेन ।

राजा—(विलोक्य ।) उपपन्नमिदं विशेषणमस्य वायोः । अयं हि
निषिञ्चन् माधवीमेतां लतां कौन्दीं च नर्तयन् ।
स्नेहदाक्षिण्ययोर्योगात्कामीव प्रतिभाति मे ॥ ४ ॥

विदूषकः—ईरिसो^१ एव्व दे अहिणिवेसो होदु (परिक्रामितकेन)
१५ एदं पमदवणदुवारं । पविसदु भवं । (ईदृश एव तवाभिनिवेशो भवतु ।
(परिक्रामितकेन ।) एतत्प्रमदवनद्वारम् । प्रविशतु भवान् ।

राजा—प्रविशायतः ।

(उभौ प्रविशतः ।)

राजा—(अग्रतो विलोक्य ।) वयस्य मया न साधु समर्थिता-
२० पत्न्यतीकारः किल प्रमदवनोद्यानप्रवेश इति ।

१ R. adds after this ता दाव तुमे कहिं पत्थिदो । २ B. omits. ३ लक्ष्मी (R. B.). ४ लासयन् (R. B.). ५ सरिसो एव्व से अहिणिवेसो [सद्य एवास्याभिनिवेशः ।] (R.). ६ त्रासं रूपयित्वा (R. B.).

Vidū : Hence it is that your honour has taken to the vow of a Cātaka bird, covetous of the heavenly *rasa* (love, water).

KING . Nothing save solitude is the refuge of a love-lorn soul . So please lead the way to the Pleasure-Garden.

Vidū : (*To himself*) What escape (is there)? (*Aloud*) This way, this way, your honour. (*Turning round*) Your honour is being greeted as a guest by this southern (courteous) breeze, inspired, as it were, by the Pleasure-Garden

KING : (*Observing*) This epithet is quite appropriate to this breeze. For,"

Impregnating this Mādhavī creeper and making the Kaundī creeper dance, he (Vāyu) appears to me like a lover, owing to his combining (in himself) *sneha* (honey, affection) and *dākṣiṇya* (southerliness & kindness). (4)

Vidū : May your devotion be of a like kind. (*Turning round a few steps*) Here is the entrance to the Pleasure-Garden; may my lord enter.

KING . You shall enter first.

(*Both enter*)

KING : (*Looking before him*) Friend, I was not right in believing that my entering the Pleasure-Garden would be a remedy for my distress.

विविक्षुर्यदहं तूर्णमुद्यानं तापशान्तये ।

स्रोतोजबोह्यमानस्य प्रतीपतरणं हि तत् ॥ ५ ॥

विदूषकः—कहं विअ । (कथमिव ।)

राजा—

५ इदमसुलभवस्तुप्रार्थनादुर्निवारं

प्रथममपि मनो मे पञ्चवाणः क्षिणोति ।

किमुत मलयवातोन्मूलितापाण्डुपत्रै-

रुपवनसहकारैर्दर्शितेष्वङ्कुरेषु ॥ ६ ॥

विदूषकः—अलं परिदेविदेण । अहरेण दे इच्छिअसम्पादइत्तओ

१० अणङ्गो एव्व सुहदो भविस्सदि । (अलं परिदेवितेन ॥ अचिरेण तत्रेग्रसंपादयिताऽनङ्ग एव सुखदो भविष्यति ।)

राजा—प्रतिगृहीतं ब्राह्मणवचनम् ।

(परिक्रामतः ।)

विदूषकः—पेत्खदु भवं वसन्तोदारसूअअं अहिरामत्तणं पमदव-

१५ णस्स । (प्रेक्षतां भवान् वसन्तावतारसूचकमभिरामत्वं प्रमदवनस्य ।)

राजा—ननु प्रतिपादपमेवावलोकयामि । अत्र हि

अग्रे खीनखपाटलं कुरवकं श्यामं द्वयोर्भगयो-

र्वालाशोकमुपोदरागसुभगं भेदोन्मुखं तिष्ठति ।

ईषद्वद्धरजःकणाग्रकपिशा चूते नवा मञ्जरी

२० मुग्धत्वस्य च यौवनस्य च सखे मध्ये मधुश्रीः स्थिता ॥ ७ ॥

विदूषकः—एसो मणिसिलापइअसणाहो अदिमुत्तलदामण्डवो

भमरसंघइपडिदेहिं कुसुमेहिं सअं विअ किदोवआरो भवन्तं पडिच्छदि ।

ता अणुगेण्हीअदु दाव एसो । (एष मणिशिलापइकसनाथोऽतिमुत्तलता-

मण्डपो भ्रमरसंघइप्रतितैः कुसुमैः स्वयमिव कृतोपचारो भवन्तं प्रतीच्छति ।

२५ तदनुगृह्यतां तावदेपः ।)

१ विविक्षोर्यदिदं नूनमुद्यानं नापशान्तये । स्रोतसेवोह्यमानस्य प्रतीपतरणं महत् (R. also B. who reads नाप शान्तये in the 1st half.). २ प्रतिपदम् (R.).

For, the fact that I was desirous of entering the garden so quick' ' torment, is indeed (like) the swimming . (on the part) of him who is being borne down by the force of the stream. (5)

VIDŪ : How do you mean ?

KING :

Already Cupid smites my heart which is difficult to be weaned away from its hankering after an object not easy to secure , how much more so (would it be tormented) when the mango-trees in the garden, the seared leaves whereof are plucked off by the breeze from the Malaya mountain, put forth (fresh) sprouts ? (6)

VIDŪ : Enough of lamentation. Ere long Cupid himself will give you peace of mind by fulfilling your desire.

KING : I accept the words of a Brāhmana

(*Both turn round.*)

VIDŪ : Let your honour behold the beauty of the Pleasure-Garden suggestive of the advent of spring.

KING :

Yes, I notice it at every step. For, here is the Kurabaka-flower, reddish towards its apex, like the nails of a (young) woman, and black in its two sides ; the fresh blossom of the Aśoka, charming on account of its accumulated redness, stands ready to bloom ; on the mango-tree the new blossom is brown at the ends with the particles of pollen (as yet) slightly formed ; (thus) O friend, Vernal Beauty stands (midway) between childhood and youth (7)

VIDŪ : This bower of Atimukta creepers, furnished with a marble seat, is receiving you, having as it were itself made preparations for the reception with the flowers fallen by the stir of bees. Let it, therefore, be first favoured.

राजा—यथा भवते रोचते ।

(परिक्रम्य उपविष्टौ ।)

विदूषकः—इह सुहासीणो भवं ललितलदाविलोहीअमाणणअणो
उन्वसीगदं उक्कण्ठं विणोदेदु । (इह सुखासीनो भवान् ललितलताधि-
१. ओभ्यमाननयन उर्वशीगतामुक्कण्ठां विनोदयतु ।)

राजा—(निःश्वस्य ।)

ममं कुमुमितास्वपि सखे नोपवनलतासु नम्रविटपामु ।

चक्षुर्वध्नाति धृतिं तद्रूपालोकदुर्ललितम् ॥ ८ ॥

तदुपायश्चिन्त्यतां यथा सफलप्रार्थनो भवेयम् ।

१० विदूषकः—(विहस्य) भो अहल्लाकामुअस्स महिन्दस्स वेज्जो
उन्वसीपञ्जुल्लुअस्स भवदो अहंवि दुवे एथ उम्मत्तजा । (भो अहल्या-
कामुकस्य महेन्द्रस्य वैद्य उर्वशीपर्युत्सुकस्य भवतोऽहमपि द्वावत्रोन्मत्तौ ।)

राजा—अतिस्नेहः खलु कार्यदर्शी ।

विदूषकः—एसो चिन्तेमि । मा उण परिदेविदेण मम समाधिं
१५ मिन्धि । (एष चिन्तयामि । मा पुनः परिदेवितेन मम समाधिं मिन्धि ।)
(चिन्तां हृषयति ।)

राजा—(निमित्तं सूचयित्वा । आत्मगतम् ।) ,

न सुलभा सकलेन्दुमुखी च सा किमपि चेदमनङ्गविचेष्टितम् ।

अभिमुखीष्विव काङ्क्षितसिद्धिषु व्रजति निर्वृतिमेकपदे मनः ॥ ९ ॥

२० (आताड्यति ।)

(ततः प्रविशत्याकाशयानेन उर्वशी चित्रलेखा च ।)

चित्रलेखा—हला कहिं अणिदिट्ठकालणं गल्लीअदि । (हला
क्वानिर्दिष्टकारणं गम्यते ।)

१ बहु—(R. B.). २ तदङ्गना (R. B.). ३ वज्जो (R. B.). B. inserts सन्धिके after वेज्जो. ४ न खलु चिन्तयति भवान् । (R. B.) against mss. evidence. ५ मदनोत्सुकस्तिष्ठति । (R. B.).

KING Just as pleases you !

(Turning round both sit down)

VIDŪ . Sitting at ease here, with your eyes charmed by lovely creepers, your honour may beguile your love-longing for Urvasī

KING . (Sighing.)

Friend, my eye grown fastidious by the sight of her beauty, does not fasten its affection on garden creeper, with slooping branches, although they have blossomed forth. (8)

Find out, therefore, some device whereby my desire may be fulfilled

VIDŪ . (With a smile) O, as the physician was to India who courted Ahalyā, so am I to you, wistfully longing for Urvasī Both of us are mad in this affair.

KING . Deep affection suggests the course of action

VIDŪ . : Here I begin to think out. Don't you, however, disturb my meditation by your lamentation.

(Represents meditation)

KING (Showing that he perceived some omen ; to himself)

That lady with a face resembling the full-orbed moon is not easy to obtain , and yet there is this indescribable play (working) of Cupid My mind feels (supremely) happy all at once, as if the fulfilment of my desires were near at hand. (9) (Stays inspired with hope.)

(Then enter Urvasī and Citralekhā, flying in the sky.)

CITRA : Friend, whither are you going without intimating to me your purpose?

Urvasi
URVĀSĪ : Friend, why do you now question me after having cut a joke with me when, on the peak of the Hemakūta, my flight into the heaven was obstructed for a moment by the twig of a creeper?

CĪTRA : Have you set out to (meet) the royal sage, Purūravas?

URVĀSĪ : That is what I am about, after throwing all shame to the winds

CĪTRA . And whom has my friend sent in advance?

URVĀSĪ : My heart

CĪTRA : Consider well by yourself beforehand

URVĀSĪ : *अपि कपि* Cupid verily impels me. What is there to be considered?

CĪTRA : I have nothing more to say in reply (to this).

उर्वशी—तेण हि आदिसीअदु मग्गो जह गच्छन्तीणं ।
अन्तराओ ण भवे । (तेन हि आदिश्यतां मार्गो यथा गच्छन्त्यो-
रन्तरायो न भवेत् ।)

चित्रलेखा—सहि वीसग्धा होहि । णं भअवदा देवगुण्णा
१५ अवराइदं णाम सिहावन्धणविज्जं उवदिसन्तेण तिदसपडिवत्तस्स
अण्डव्वणिज्जा कट्ठह । (सग्वि विश्रब्धा भव । ननु भगवता देवगुण्णा
अपराजितां नाम शिखावन्धनविद्यामुपदिशता त्रिदशप्रतिपक्षस्याह-
इधनीये कृते स्वः ।)

उर्वशी—अहो विसुमरिदं मे हिअअं । (अहो विस्मृतं मम
१० हृदयम् ।)

(मिद्धमार्गमासाद्यै)

चित्रलेखा—पैदं भअवर्दाए भाईरहीए जउँणासंगमविसेसपावणेसु
सलिलेसु ओलोअन्तस्स विअ अत्ताणअं । पडइणस्स सिहाभरणभूदं
राणसिणो भवणं उवडिदह । (एतद्भगवत्या भागीरथ्या यमुनासंगम-
१५ विशेषपावनेषु सलिलेष्ववलोकयत इव आत्मानं प्रतिष्ठानस्य
शिखाभरणभूतं राजर्षेर्भवनमुपस्थिते स्वः ।

उर्वशी—(विलोक्य ।) णं वत्तव्वं ठाणन्तरगदो सग्गोत्ति ।
(विचार्य ।) हत्ता कहिं णु खु सो आवण्णाणुकम्पी भवे । (ननु
वत्तव्वं स्थानान्तरगतः स्वर्ग इति । (विचार्य) हत्ता क्व नु खलु स
२० आपन्नानुकम्पी भवेत् ।)

१ गच्छन्तीणं (R. B.). २ उ०—(सलज्ज) ताए प्यओअं सव्वं
सुमरेमि [तस्याः प्रयोगं सर्वं स्मरति] चि०—सहि हिअअं एदं सव्वं जानादि
[सग्वि हृदयमेतत्सर्वं जानाति ।] (R. B.). ३ उभे भ्रमणे रूपयतः (R. B.).
४ Before this सहि पेरुव्व पेव्व । एदं (R. B.).

URVASHĪ . Then show me the way so that we may not meet an obstacle while on our way

CĪTRA . Calm yourself, my friend . Don't you remember that we are made proof against any insult at the hands of the enemy of the gods by His Holiness, the preceptor of the gods, who initiated us into the mystery of tying the hair, called Aparājita (The Invincible)?

URVASHĪ . O ! how my memory fails me !

(Descending to the path of the Siddhas)

CĪTRA . Here have we arrived at the palace of the royal sage, which is the crest-jewel of Pratiṣṭhāna, which, as it were, looks itself (reflected) in the waters of the holy Ganges, which are all the more sanctifying by their confluence with the Jumna.

URVASHĪ . (Looking) One should rather say that it is heaven transplanted (here). (Reflecting) Friend, where indeed may he, compassionate to the distressed, be ?

चित्रलेखा—एदस्सि णन्दणवणेक्कदेसे विअ पमदवणे ओदरअ जाणिरसामो । (एतस्मिन्नन्दनवनैकदेश इव प्रमदवने अवतीर्य नास्यावः ।)

(उभे अवतरतः ।)

५ **चित्रलेखा**—(दृष्ट्वा सहर्षम् ।) हला एसो खु पढमोदिदो विअ चन्दो कौमुदि विअ तुमं पडिहैउदि । (हला एष खलु प्रथमोदित इव चन्द्रः कौमुदीमिव त्वां प्रतीच्छति ।)

उर्वशी—(विलोक्य ।) हला दाणिं पुढमदंसणादो सचिसं पियदंसणो महाराओ पडिहादि । (हला इदानीं प्रथमदर्शनात् सविशेषं)
१० प्रियदर्शनो महाराजः प्रतिभाति ।)

चित्रलेखा—जुज्जदि । ता एहि उवसण्णह । (युज्यते । तदेव्युपसर्पावः ।)

उर्वशी—तिरस्करिणीपडिच्छण्णा पासगदा से भविअ सुणिस्सं दाव । पासपडिवत्तिणा वअस्सेण सह विअणे किंपि मन्तअन्तो चिह्णदि ।
१५ (तिरस्करिणीप्रतिच्छन्ना पार्श्वगतास्य भूत्वा श्रोत्र्यामि तावत् । पार्श्वपरिवर्तिना वयस्येन सह विजने किमपि मन्त्रयमाणस्तिष्ठति ।)

चित्रलेखा—जह दे रोअदि । (यथा ते रोचते ।) (यथोक्तमनु तिष्ठतः ।)

विद्रूपकः—भो चिन्तिदो मए दुल्लहण्णइणीसमाअमोवाओ ।
२० (भोः चिन्तितो मया दुर्लभप्रणयिनीसमागमोपायः ।)
(राजा तूष्णीमास्ते ।)

१ राजानं दृष्ट्वा (R. B.). २ भअवं चन्दो (R. B.) ३ अवेत्तादि (R. B.). ४ ण दाव उवसण्णस्सम् । तिरस्क्व० (R. B.).

CITRA : We shall find that out on (our) descending into the Pleasure-Garden, which is as if a part of the Nandana Forest. (Paradise)

(Both descend.)

CITRA : (Looking, joyfully) Friend, here is he expecting you just as the moon that has risen first expects moonlight

URVASHI : (Observing) Friend, ~~the King now looks all the more charming than~~ when I saw him first.

CITRA : ~~It is but natural, come along then, let us approach.~~

URVASHI : I shall, in the first place, ~~overhear him, standing by his side, concealed by the Tiraskarini charm.~~ He is saying something to his friend, who is by his side, in this retired place.

CITRA : As you like (They act as described.)

VIDŪ : O, I have hit upon a plan for your union with your beloved, who is hard to obtain.

(The King remains silent.)

उर्वशी—का णु णु णसा इत्थिआ इमिणा पथीअमाणा अत्ताणअं
विकथंदि । (का नु ग्वत्वेपा खी अनेन प्रार्थ्यमानात्मानं विकथंते ।)

चित्रलेखा—किं उण माणुस्सअं विडम्भीअदि । (किं पुनर्मानुष्यं
विडम्ब्यते ।)

५ उर्वशी—भयामि सहसा प्रभावादो विण्णादुं । (विभेमि सहसा
प्रभावाद्भिज्ञानम् ।)

विदूषकः—णं भणामि चिन्तिदो उवाओत्ति । (ननु भणामि
चिन्तित उपाय इति ।)

राजा—तेन हि कथ्यताम् ।

१० विदूषकः—सिक्खिणअसमाअमआरिणिं णिदं सेवदु भवं । अहवा
तथ्यभोदीण उव्वसीण पडिक्किं आलिहिअ ओलोअन्तो चिह । (स्वन-
समागमकारिणीं निद्रां सेवतां भवान् । अथवा तत्रभवत्या उर्वश्याः
प्रतिकृतिमालिङ्ग्यावलोकयंस्तिष्ठेत्)

उर्वशी—(सहर्षम्) हीणसत्त हिअअ समस्सस समस्सस ।

१५ (हीनसत्त्वं हृदयं समाश्वसिहि समाश्वसिहि ।)

राजा—उभयमप्यनुपपन्नम् ।

हृदयमिषुभिः कामस्यान्तः सशल्यमिदं सदा
कथमुपलभे निद्रां स्वप्ने समागमकारिणीम् ।

न च सुषुप्तनामालेख्येऽपि प्रियामसमाप्य तां

२० मम नयनयोरुद्वापत्वं सखे न भविष्यति ॥ १० ॥

१ का उण धणा इत्थिआ जा इमिणा पडिमुग्ग (परिमग्ग-B.) माणा
अत्ताणअं-विणोदेदि (B.) [का पुनर्धन्या खी या अनेन परिमृग्यमाणा आत्मानं
विनोदयति ।] (R. B.), २ (हला-B.) झाणस्स किं विलम्बीअदि [ध्यानाय
किं विलम्ब्यते ।] (R. B.), ३ अत्ताणअं विणोदेदि [आत्मानं विनोदयति]
(R. B.), ४ यतः (B.), ५ समवाप्य (B. against mss. evidence).

URVASHI : Who possibly can this lady be, who, courted by him, thinks much of herself ?

CITRA : But why do you act the part of a human being ?

URVASHI : I am afraid to know it all at once by means of my divine power

VINDI : I say I have thought out a plan

KING : Then say what it is.

VINDI : Your honour should enjoy sleep which would bring about union in a dream, or draw a portrait of her ladyship Urvashi, and sit gazing at it

URVASHI : (*Delighted*) O ungenerous heart, be of good cheer.

KING : Both are impracticable

This heart is constantly pierced through by the shafts of love, how can I then get sleep which may bring about union in a dream? Nor shall tears fail to well into my eyes, O friend, even before I have finished drawing in a picture that fair-faced beloved of mine ! (10)

चित्रलेखा—सहि सुदं तुष्ट । (सखि श्रुतं त्वया ।)

उर्वशी—सुदं । ण उण पज्जत्तं हिअअस्स । (श्रुतम् । न पुनः पर्याप्तं हृदयस्य ।)

विदूषकः—एत्तिओ मे मदिविहवो (एतावान् मम मतिविभवः ।)

राजा—(सनिःश्वासम् ।)

नितान्तकठिनां रुजं मम न वेद सां मानसीं
प्रभावविदितानुरागमधमन्यते वापि माम् ।

अलब्धफलनीरसांन्मम विधाय तस्मिञ्जने

समागममनोरथान्भवतु पञ्चबाणः कृती ॥ ११ ॥

चित्रलेखा—सुदं तुष्ट । (श्रुतं त्वया ।)

उर्वशी—हृषी हृषी । मं एव्वं अवगच्छदि । असमथ्वि
अगढो भविअ से पडिवअणस्स । पहावणिम्मिदेण भुज्जवत्तेण संपादि-
दुत्तरा होदुम् इच्छामि । (हा धिक् हा धिक् । मामेवमवगच्छति ।
असमर्थास्म्यग्रतो भूत्वा अस्य प्रतिवचनस्य । प्रभावनिर्मितेन भूर्जपत्रेण

१५ संपादिनोत्तरा भवितुमिच्छामि ।)

चित्रलेखा—अणुमदं मे । (अनुमतं मम ।)

(उर्वशी ससंभ्रमं गृहीत्वा यथोक्तं करोति ।)

विदूषकः—(दृष्ट्वा) अविहा अविहा । भो किं णु सु एदं
भुअङ्गणिम्मोअं विअ संमुहे णो णिवडिदं । (अविहा अविहा । भोः

२० किं नु खल्वेतद्भुजङ्गनिर्मोकं इव संमुखेऽस्माकं निपतितम् ।)

राजा—(विभाव्य) भूर्जपत्रगतोयमक्षरविन्यासः ।

१ यो. O. २ नीरसं...मनोरथम् (R. B.); R. notes another v.l. अवदफलनीरसा. (K.). ३ अत्ताणअं दसिदुं [आत्मानं दर्शयितुम्] (R. B.). ४ लेहं संपादिअ अन्तरा खिविदुं [= क्षेप्तुम्] इस्सामि (R. B.). ५ उर्वशी नाट्यशैलीभिलिख्य क्षिपति (R. B.). ६ भुअङ्गणिम्मोओ किं मं खादिदुं णिवडिदो [भुजङ्गनिर्मोकः किं मां खादिदुं निपतितः ।] (R. B.).

CITRA : My friend, did you hear ?

URVASHI : I did ; but then it is not enough to convince my heart.

VIDŪ. : My intellectual powers go only so far and no farther
 (her

KING : (*With a sigh*)

Either she does not know my extremely poignant mental torture, or she disregards me though my love for her is known to her through her divine power. Let the five-armed god (Cupid) accomplish his object by making my longings for union with that person vain on account of their not having borne fruit. (11)

CITRA. : Did you hear ?

URVASHI : Alas ! Alas ! He takes me to be so ! I am (however) unable to stand before him and give him a reply I want to make a reply by means of a birch-leaf created by my power.

CITRA. : I approve of it. (*observing all the time*
(Urvashi takes it up hurriedly, and does as described.)

VIDŪ. : (*Seeing*) Help, help ! O what is it, that has fallen in front of us, like the slough of a serpent ?

KING . (*Observing*) It is some writing on a birch-leaf.

विदूषकः—ण खु अदिह्वाए तत्तहोदीए उव्वसीए भवदो परिदेविदं सुणिअ समाणाणुराअसूअआइं अख्खराइं विसज्जिआइं होन्ति । (न खल्वदृष्ट्या तत्रभवत्योर्वश्या भवतः परिदेवितं श्रुत्वा समानानुरागसूचकान्यक्षराणि विसृष्टानि भवन्ति ।)

५ **राजा**—नास्त्यगतिर्मनोरथानाम् । (गृहीत्वानुवाच्य सहर्षम् ।)
सखं प्रसन्नस्ते तर्कः ।

विदूषकः—भवं दाणिं पसीददु । एत्थ लिहिदं सुणिदुम् इच्छामि । (भवान् इदानीं प्रसीदतु । अत्र लिखितं श्रोतुमिच्छामि ।)

उर्वशी—साहु अज्ज णाअरिओसि । (साधु आर्य १० नागरिकोसि ।)

राजा—श्रूयताम् । (वाचयति ।)

सामिअ संभाविआ जह अहं तुए अणुमिआ ।
तह अणुरत्तस्स जैइ गाम तुह उवरि ॥ १२ ॥
णं मे लुलिअपारिजाअसआणिज्जयम्मि होन्ति ।
१५ णेन्दणवणवादावि अच्चुण्हा सरीरे ॥ १३ ॥
स्वामिन् संभाविता यथाहं त्वया अज्ञाता ।
तथानुरक्तस्य यदि नाम तवोपरि ॥ १२ ॥
ननु मम लुलितपारिजातशयनीये भवन्ति ।
नन्दनवनवाता अप्यत्युष्णकाः शरीरके ॥ १३ ॥

२० **उर्वशी**—किं णु खु संपदं भणिस्सदि । (किं नु खलु सांप्रतं भणिष्यति ।)

चित्रलेखा—णं भणिदं एव्व कमलणालाअमाणेहिं अम्हमेहिं ।
(ननु भणितमेव कमलनालायमानैरङ्गैः ।)

१ सुहअ एअमेअ तुह [सुभग एवमेव तव] (R. B.). २ णवरिअ
ण-B.).....सुहअ णन्दणवणवाआ वि सिहिव्व सरीरे । [अनन्तरं च
(न-B.)...शिखीव शरीरे] (R. B.).

VIDŪ . May it not be that a writing indicating equal love on her part has been dropped by the invisible lady Urvaśī, on hearing your lamentations ?

KING . Nothing is inaccessible to one's desires. (*Taking it up and reading it to himself, joyfully*) Friend, happy (indeed) was your guess

VIDŪ . May your honour be now pleased : I am anxious to hear what is written herein

URVAŚĪ Well done, sir, you are a refined person

KING : Listen (*Reads*)

My lord, if indeed I, whose heart is not known to you, be really so disposed towards you, who are in love with me, as you have supposed me to be, then how is it that even the breezes from the Nandana garden become exceedingly hot to my person, lying on a bed of *Pārijāta* flowers crushed owing to my restlessly rolling thereon ? (12,13)

URVAŚĪ : What reply would he make now ?

CĪTRA . : Why, his limbs which are playing the rôle of a lotus stalk have already answered (for him).

विदूषकः—दिष्टिआ मए विअ बुभुल्लिखेण सोथ्थिवाअणं
उवल्लब्धं भवदा समासासणं । (दिष्टिआ मयेव बुभुक्षितेन खस्ति-
त्रायनमुपलब्धं भवता समाश्वासनम् ।)

राजा—समाश्वासनमिति किमुच्यते ।

५ **तुल्यानुरागपिशुनं ललितार्थबन्धं**
पत्रे निवेशितमुदाहरणं प्रियायाः ।
उत्पक्ष्मणो मम सखे मविरेक्षणाया-
स्तस्याः समागतमिद्याननमाननेन ॥ १४ ॥

उर्वशी—एथ णो समविभाआ पीदी^१ । (अत्रावयोः समविभागा
१० प्रीतिः ।)

राजा—वयस्य अङ्गुलीस्वेदेन दूष्येरन्नक्षराणि । धार्यतामसं
प्रियायाः स्वहस्तः ।

विदूषकः—(गृहीत्वा) किं दाणिं तत्तभोदी उव्वसी भवदो
मणोरहाणं कुसुमं दंसिअ फले विसंवददि । (किमिदानीं तत्रभवत्यु-
१५ वंशी भवतो मनोरथानां कुसुमं दर्शयित्वा फले विसंवदति ।)

उर्वशी—हला जाव उवगमणकादरं हिअअं पज्जवथ्थावेमि दाव
तुमं से अत्ताणं दंसिअ जं मे खमं तं भणाहि । (हला यावदुपगमन-
कातरं हृदयं पर्यवस्थापयामि तावत्त्वमस्मै आत्मानं दर्शयित्वा यन्म-
क्षमं तद्गण ।)

२० **चित्रलेखा**—तह । (इति तिरस्करिणीमपनीय राजानमुपेत्य ।) जेदु
जेदु महाराओ । (तथा ।) (इति तिरस्करिणीमपनीय राजानमुपेत्य ।) जयतु
जयतु महाराजः ।)

^१ ललितोपबन्धम् v. l. noted by R. ३ उत्पक्ष्मलं (R. B.), ३ गद्दी
[मती] (R. B.), ४ स्वहस्ते निक्षेपः प्रियायाः (R. B.).

Vidū. Happily your honour has secured some consolation as I secure some present (of sweets) when I am hungry.

KING. Why do you call it a mere consolation?

This song of my beloved, declaring her equally intense love, embodying a charming sense and inscribed on a leaf, is, my friend, as it were, the face with upturned eyelashes of the lady with bewitching eyes, coming close to my face (14)

URVAŚI : Now we have an equal love for each other.

KING. Friend the characters may be soiled by the perspiration on my fingers; hold this autograph of my beloved

Vidū. : (*Holding it*) Will the lady Urvaśi disappoint you as regards their fruition after having caused your desires, to blossom forth?

URVAŚI : Friend, while I compose my heart, which is timid to approach him, do you show yourself into his presence and say whatever is proper for me to say.

CITRA. : Be it so. (*Withdrawing the Tiraskariṇī charm and approaching the King*) Victory, victory to Your Majesty !

राजा—(सहर्षम्) स्वागतं भवत्यै । भद्रे

न तथा नन्दयसि मां सख्या विरहिता तया ।

संगमे पूर्वदृष्टेव यमुना गङ्गाया विना ॥ १५ ॥

चित्रलेखा—णं पदमे मेहराई दीसदि पछ्छा विज्जुलुदा । (ननु
५ प्रथमं मेघराजिर्दृश्यते पश्चाद्विजुलुता ।)

विदूषकः—(अपवार्यं) कर्हं ण एसा उव्वसी । ताए तत्तहोदीए
अहिमदा सहअरी । (कथं नैषा उर्वशी । तस्यास्तत्रभवत्या अभिमता
सहचरी ।)

चित्रलेखा^३—उव्वसी महाराजं शिरसा पणमिअ विण्णवेदि ।
१० (उर्वशी महाराजं शिरसा प्रणम्य विज्ञापयति—)

राजा—किमाज्ञापयति ।

चित्रलेखा—मह सुरारिसंभवे दुज्जादे महाराजो एव्व सरणं
आसि । सा अहं तुह दंसणसमुत्थेण मअणेण बल्लिअं बाह्वाअमाणा
भूओवि महाराएण अणुकम्पणीअत्ति । (मम सुरारिसंभवे दुज्जाति
१५ महाराज एव शरणमासीत् । साहं तव दर्शनसमुत्थेन मदनेन
बलवद्वाध्यमाना भूयोपि महाराजेनानुकम्पनीयेति ।)

राजा—भद्रमुखि

पर्युत्सुकां कथयसि प्रियदर्शनां ता-

मूर्तिं न पश्यसि पुरुरवसं तदर्थे ।

२० साधारणोयमुभयोः प्रणयः स्मरस्ये
तैस्तेन तत्तमयसा घटनाय योग्यम् ॥ १६ ॥

१ संभ्रमादरगर्भम् (R. B.). २ R. B. inserts (पार्श्वमवलोक्य).
३ R. & B. insert before this: राजा-एतदासनमास्यताम् !, and (उपविश्य)
after चित्र०. ४ आति...० सस्तदर्थम् (R. B.). ५ यो यतस्व (R. B.).
६ तां कौमुदीमिव समागमयेन्दुबिम्बे (R. B.).

KING . (*With joy*)

Welcome to Your ladyship ; blessed one, Unaccompanied by that friend of yours, you do not delight me (now) so much, as the Jumna formerly seen at the confluence (with the Ganges) does not without the Ganges. (15)

CITRA : I say, the row of clouds first makes its appearance, and then the lightning

VIDŪ : (*Aside*) What ! Is not this Urvaśī, but (only) the beloved friend of her ladyship ?

CITRA . : Bowing her head to Your Majesty, Urvaśī begs—

KING : What are her commands ?

CITRA . : Your Majesty was my only refuge in the misfortune arising from the enemy of the gods ; I am now mightily oppressed by love inspired by your sight , You Majesty may, therefore, once again take pity on me.

KING : O sweet-faced one !

You speak of that lady of pleasing appearance as being full of longings, but you do not see Purūravas tormented on her account. This prayer proceeding from love is common to (us) both. A piece of heated iron is fit to be welded with another (equally) heated. (16)

चित्रलेखा—(उर्वशीमुपेत्य) हला एहि । तुवत्तोषि णिद्वर्धनं
मअणं देहिअ पिअअमस्स दे द्दुदिहि संवुत्ता । (हला एहि ।
त्वत्तोषि निर्दयतरं मदने दृष्ट्वा प्रियतमस्य ते दृत्यस्मि संवृत्ता ।)

उर्वशी—(तिरस्करिणीमपनीय) अम्महे लल्लुअं तुए उद्विक्खदहि
५. (अहो लल्लु त्वयोज्झितास्मि ।)

चित्रलेखा—इदो मुहुत्तादो जाणिस्सं का कं उद्विक्खस्सदिप्ति ।
आआरं दाव पडिअज्ज । (इतो मुहुर्ताञ्जास्यामि का कामुद्विष्यतीति ।
आचारं तावत्प्रतिपद्यस्व)

उर्वशी—(सन्नोदम्) जेदु जेदु महाराओ । (जयतु जयतु
१० महाराजः ।)

राजा—सुन्दरि

मया नाम जितं यस्य त्वयायं समुदीर्यते ।

जयशब्दः सहस्राक्षादगतः पुरुषान्तरम् ॥ १७ ॥

(हस्ते गृहीत्वैनामुपवेशयति ।)

१५ विदूषकः—भोदि रण्णो पिअवअस्सो ब्रह्मणो किं ण वन्दीअदि ।
(भवति राज्ञः प्रियवयस्यो ब्राह्मणः किं न वन्द्यते ।)

(उर्वशी सस्मितं प्रणमति ।)

विदूषकः—सथि भोदीए । (स्वस्ति भवत्यै ।)

(नेपथ्ये देवदूतः) चित्रलेखे त्वरयोर्वशीम् ।

१ णिमुअघरं भिसण [निवृत्ततरं भीषणं] (R. B.), २ अयि अणवत्थिअं
[अनवस्थिते] लल्लु एव परिच्छत्ताहि (R. B.) with slight spelling
variation. ३ R. and B. read ससाध्वसमुपसृत्य, before सन्नोदम् । ४
आगत (R. and B.); ५ कीदिसी स्थिदी भोदीए रज्जे ।...[कीदशी
१ लि भोदीये राज्ये.] (R.).

CITRA. : (*Approaching Urvaśi*) Friend, come Finding that Cupid is even more merciless (to him) than to you, I have become a-messenger of your lover.

URVAŚI : (*Withdrawing the charm of concealment*) Ah ! you have so suddenly given me up.

CITRA. : A short while hereafter I shall see who gives up and whom ; in the meanwhile, observe the formalities.

URVAŚI : (*Bashfully*) Victory to Your Majesty !

KING : Fair lady,

Victory, indeed, is mine, to whom you address this word 'victory', which is never addressed to any person other than the thousand-eyed Indra. (17)

(*Taking her by the hand, seats her.*)

VIDŪ. : Lady, why do you not salute this Brāhmaṇa, an esteemed friend of the King ?

(*Urvaśi bows to him with a smile*.)

VIDŪ. : May good luck attend on your ladyship !

(*Behind the scenes, a heavenly messenger.*)

Citrālekṣā, hurry up Urvaśi.

मुनिना भरतेन यः प्रयोगो
भवतीष्वष्टरसाश्रयो नियुक्तः ।
ललिताभिनयं तमद्य भर्ता
मस्तां द्रष्टुमनाः सलोकपालः ॥ १८ ॥

५ (सर्वे कर्णं ददति । उर्वशी विषादं नाटयति)

चित्रलेखा—सुदं पिअसहीए देवदूदस्स वअणं । अणुमाणीअदु
महाराओ । (श्रुतं प्रियसख्या देवदूतस्य वचनम् । अनुमान्यतां महाराजः ।)

उर्वशी—णत्थि मे वोआ । (नास्ति मे वाचा ।)

चित्रलेखा—महाराअ पैरवसो अअं जणो । ता महाराएण अम्म-
१० णुण्णादा इच्छदि देवेसु अणवरध्वं अत्ताणअं काटुं । (महाराज परवशोऽयं
जनः । तन्महाराजेनाभ्यनुज्ञातेच्छति देवेष्वनपराद्धमात्मानं कर्तुम् ।)

राजा—(कथंचिद्वाचं व्यवस्थाप्य ।) नास्मि भक्त्योरीश्वरनियोग-
प्रत्यर्थी । स्मर्तव्यस्त्वयं जनः ।

(उर्वशी वियोगदुःखं रूपयन्ती सह सख्या निष्क्रान्ता ।)

१५ राजा—(सनिःश्वासम्) सखे वैयर्थ्यमिव चक्षुषः संप्रति ।

विदूषकः—(पत्र दर्शयितुकामः) णं एदं—(इत्यर्थोक्ते आत्मगतम्)
हद्धी हद्धी उव्वसीदंसणविहिदेण मए तं भुज्जवत्तअं पम्मट्ठपि हत्थादो
पमादेण ण विण्णादं । (नन्वेतत्—(इत्यर्थोक्ते आत्मगतम्) हा धिक् हा
धिक् उर्वशीदर्शनविस्मितेन मया तद्भूर्जपत्रं प्रभ्रष्टमपि हस्तात्प्रमादेन न
२० विज्ञातम् ।)

राजा—भद्र किमसि वक्तुकाम इव ।

१ निषद्गः (R. B.). २ वाआ विहवो (R. B.). ३ उव्वसी विण्णवेदि
[उर्वशी विज्ञापयति].....देअदेअस्स...! (R. B.).

The Lord of the gods, along with the Guardians of the Quarters, is desirous of witnessing to-day the dramatic performance, in which the sage Bharata has instructed you, (and) in which are embodied all the eight sentiments, and wherein there is graceful acting. (18)

(All listen, Urvāṣī gesticulates sorrow)

CITRA : Did my friend hear the words of the heavenly messenger? Ask His Majesty's leave (to go).

URVĀṢĪ . My words fail me.

CITRA : Your Majesty, this person is dependent. With Your Majesty's leave, therefore, she wishes to escape giving offence to the gods.

KING : *(Steadying his words with difficulty.)* I cannot stand in the way of the Lord's command unto you. But then, you will please remember me

(Exit with her friend, Urvāṣī, gesticulating sorrow at separation.)

KING . *(With a sigh)* Friend, my eyes are now, as it were, useless.

VIDŪ : *(Wishing to show him the letter.)* Why, here is this—*(Having half uttered these words; to himself)* Alas, alas ! I did not, through my carelessness, notice that the birch-leaf had dropped from my hand, struck with wonder as I was at the sight of Urvāṣī.

KING : My good fellow, what is it that you are, as it were, desirous of saying?

विदूषकः—मौ भवं अङ्गादं मुञ्चतु । दढं खु तुइ बद्धभावा
उञ्चसी । ण सा इदोगदं अणुराअं सिद्धिलेदि । (मा भवानङ्गानि
मुञ्चतु । दढं खलु त्वयि बद्धभावोर्वशी । न सा इतो गतमनुराणं
शिथिलयति ।)

५ **राजा**—समाप्येतदाशंसि मनः । तया खलु प्रस्थाने

अनीशया शरीरस्य हृदयं स्वंचशं मयि

स्तनकम्पक्रियालक्ष्यैर्न्यस्तं निःश्वसितैरिव ॥ १९ ॥

विदूषकः—(आत्मगतम्) वेवदि मे हिअअ इमं वेळं तत्तभवदा
तस्स भुज्जवत्तस्स णाम गेण्हिदव्वं भविस्सदित्ति । (वेपते मे हृदयमिमं
१० वेळं तत्रभवता तस्य भूर्जपत्रस्य नाम ग्रहीतव्यं भविष्यतीति ।)

राजा—केनेदानीं दृष्टिं विलोभयामि । (स्तुत्वा ।) आ उपनयतु

भवान् भूर्जपत्रम् ।

विदूषकः—(विषादं नाटयति ।) हन्त ण दीसदि । गदं उञ्चसीए

मग्गेण । (हन्त न दृश्यते । गतमुर्वश्या मार्गेण ।)

१५ **राजा**—सर्वत्र प्रमादी वैधेयः । ननु विचिनोतु भवान् ।

विदूषकः—(उत्थाय) णं इदो भवे इदो भवे । (नन्विनो भवेद्
इतो भवेत् ।) (इति विचेतव्यं नाटयति ।)

(ततः प्रविशति काशिराजपुत्री सपरिवारा देवी ।)

देवी—हज्जे णिउणिए सच्चं तुए भणिदं इमं लदागेहं पविसन्तो

२० अज्जमाणवअसहाओ अज्जउत्तो दिट्ठोत्ति । (हज्जे निपुणिके सच्चं
त्वया भणितमिदं लतागेहं प्रविशन्नार्यमाणवक्तसहाय आर्यपुत्रो दृष्ट इति ।)

१ वअस्स एदाहि इदाहि (B.) वत्तुकामो वयस्य एतदस्मि (इदमस्मि) वत्तुकामः
before मा... । (R. B.). २ इदो गदुअ एदं अणुबन्धं सिद्धिलोकरेदि ।
३ विषयम् । (K.). ४ मौ दिव्यं खु ते भुज्जवत्तं गदं । (R. B.). ५ सच्चं हि
ल्लाघरं विसन्तो अज्जमाणवअसहाओ दिट्ठो तुए महाराओ । (R. B.).

VIDŪ. : Do not be dispirited. Urvaśī, to be sure, is deeply in love with you. She will not slacken her love which has gone so far.

KING :

My mind, too, tells (me) the same. At her departure, she, not mistress of her own person, deposited with me, as it were, her heart over which she had control, by means of her sighs, which were indicated by the heaving of her breasts. (19)

VIDŪ. : (*To himself*) My heart trembles since the king would now make mention of the birch-leaf !

KING : How shall I now divert my eyes ? (*Recollecting*) Ah yes, please bring me the birch-leaf.

VIDŪ. : (*Gesticulates sorrow*) Alas ! It is not to be seen. It has gone along Urvaśī's way.

KING : A fool that you are, you are careless in everything. You should now look for it.

VIDŪ. : (*Rising*) It may be just here, or here. (*Gesticulates searching.*)

(*Then enters the Queen, the daughter of the King Kāśī, accompanied by her attendants.*)

QUEEN : Nipunīkā, did you inform me rightly when you said that you saw my lord enter this arbour of creepers in the company of the revered Mānavaka ?

निपुणिका—किं अण्णहा भट्टिणी मण् विण्णविंदपुब्बा ।
(किमन्यथा भट्टिनी मया विज्ञापितपूर्वा ।)

देवी—तेण हि छदन्तरिदा सुणिस्सं दाव से वीसध्दामन्तिदाणि ।
जं तुण् कहिदं तं सच्चं ण वन्ति । (तेन हि छतान्तरिता श्रोष्यामि
* तावदस्य विश्रब्धामन्त्रितानि । यत् त्वया कथितं तत्सत्यं न वेति ।)

निपुणिका—जं भट्टिणीण् रुच्चदि । (यद् भट्टिन्यै रोचते ।)

देवी—(परिक्रम्य ।) हञ्जे णिउणिण् किं एदं जिण्णैचीरं विअ
इदोमुहं दक्षिणमारुदेण आणीअदि । (हञ्जे निपुणिके
किमेतज्जीर्णचीरमिवेतोमुखं दक्षिणमारुतेनानीयते ।)

१० **निपुणिका**—(विभाव्य ।) भट्टिणि पडिवत्तणविभाविदस्सुखं
भुज्जवत्तं खु एदं । हन्त भट्टिणीण् एव्व णेउरकोडीए लभं (गृहीत्वा)
कहं । वाईअदु । (भट्टिनि परिवर्तनविभाविताक्षरं भूर्जपत्रं खल्वेतत् ।
हन्त भट्टिन्या एव नूपुरकोट्या लभम् । (गृहीत्वा) कथम् । वाच्यताम् ।)

देवी—आणुवाणहि दाव णं । जदि अविरुद्धं तदो सुणिस्सं ।

१५ (अनुवाच्य तावदेतत् । यद्यविरुद्धं ततः श्रोष्यामि ।)

निपुणिका—(तथा कृत्वा ।) भट्टिणि तं एव्व कोलीणं विअ
पैहिडादि । भट्टारअं उदिसिअ उव्वसीए कव्वबन्धोत्ति तक्केमि ।
अज्जमाणवअपमादेण अह्माणं हत्थं गदोत्ति । (भट्टिनि तदेव कौली-
नमिव प्रतिभाति । भर्तारमुद्दिश्योर्वश्याः काव्यबन्ध इति तर्कयामि ।

२० आर्यमाणवक्त्रमादेनावयोर्हस्तं गत इति ।)

देवी—तेण हि मे गहिदध्था होमि (तेन ह्यस्य गृहीतार्था भवामि ।)

(निपुणिका राज्ञा पूर्ववाचितं वाचयति ।)

१ जं भट्टिणी आणवेदि । (Pandit). २ वत्त णवचीवरं (R.). ३ विअम्मादि
[विजृम्भते] (R. B.).

NIPUNIKĀ : Have I ever before wrongly informed your ladyship

QUEEN : In that case, screened by a creeper, I will listen to his confidential talk (so that I may know) whether what you told me is true or not

NIPUNIKĀ : As Your Ladyship please

QUEEN : (*Turning round*) Nipunikā, what is it like an old rag that is being blown hither by the southern breeze?

NIPUNIKĀ : (*Observing*) My Lady, it is surely a birch-leaf, the characters whereon become visible as it turns round. O joy ! It has stuck to the edge of Your Ladyship's anklet. (*Picking it up*) How now ! Your Ladyship may read it

QUEEN : Read it to yourself, in the first place ; if there be nothing objectionable, I shall then hear it.

NIPUNIKĀ : (*Acting accordingly*) My Lady, it appears to be the very same scandal. Methinks, it is a poetical composition by Urvaśī, addressed to His Majesty. It has fallen into our hands through the carelessness of the revered Mānavaka.

QUEEN : If so, let me know its contents

(*Nipunikā reads out the same as was already read out by the King.*)

देवी—एध इमिणा एव उवाअणेण अछ्छराकामुअं पेखामि ।
(अत्रानेनैवोपायनेनाप्सरः कामुकं प्रेक्षे ।) (इति परिजनसहिता लतामृदं
परिक्रामति ।)

विदूषकः—भो वअस्स किं एदं पवणवसगामि पमदवणसमी-
५ वगदकीलापव्वदणज्जन्ते दीसदि । (भो वयस्य किमेतत्पवनवशागामि
प्रमदवनसमीपगनक्रीडापर्वतपर्यन्ते दृश्यते ।)

राजा—(उत्थाय ।) भगवन् वसन्तप्रिय दक्षिणवायो ।

वासार्थं हर संभृतं सुरभिणा पौष्पं रजो वीरुधां
किं मिथ्या भवतो हृतेन दयितास्नेहस्वहस्तेन मे ।
१० जानीते हि मैनोविनोदनफलैरैवविधैर्धारितं
कामार्तं जनमञ्जनां प्रति भवानालक्षितप्रार्थनः ॥ २०॥

निपु०—भट्टिणि एदस्स एव अण्णेसणा वट्ठिदि । (भट्टिणि एत-
स्यैवान्नेषणा वर्तते ।)

देवी—पेखामि । (प्रेक्षे ।)

१५ विदूषकः—भो मिलाअमाणकेशरच्छविणा मोरपिच्छेण विप्पलब्धो
हि । (भो म्लायमानकेशरच्छविना मयूरपिच्छेन विप्रलब्धोऽस्मि ।)

राजा—सर्वथा हतोस्मि ।

देवी —(उपेत्य ।) अज्जउत्त अलं आवेएण । एदं तं मुज्जवत्तं ।
(आर्यपुत्र अलमावेगेन । एतत्तद्वर्जपत्रम् ।)

२० राजा—(ससंभ्रमम् ।) अये देवी । स्वागतं देव्यै ।

१ Pandit omits; we follow mss. evidence. २ वसन्तसख
मलयाल । (R. B.). ३ भवान्...शतैः (B.). जानात्येव (R. B.).
४ ० साभिभवितुं नालम्बितप्रार्थनम् (R.). ५ मन्दभाग्यः (R. B.).

QUEEN With this very present I shall just now (*चक्षुः*) see that lover of the nymph. (*She turns round towards the abour of creepers along with her attendants.*)

VIDŪ Friend, what is it that is seen on the border of the pleasure-mount adjoining the Pramadavana, and floating over the wind ?

KING (*Rising*) Venerable South Wind, friend of the Spring !

Blow away the pollen of the flowers of creepers gathered by the Spring for scattering perfume , what purpose of yours is served by vainly carrying away the autograph of my beloved expressive of her love ? For you, who are known to have courted Añjanā, are aware that it is by means such as these, calculated to divert the mind, that a love-lorn person sustains himself. (20)

NIPUNIKĀ : My lady, this very thing is being searched for

QUEEN : I see !

VIDŪ : O, I was deceived by a peacock's feather resembling a withered *Kesara* flower.

KING : I am totally undone !

QUEEN : (*Approaching*) My Lord, enough of excitement there is that birch-leaf.

KING : (*Flurried*) Ah, it is the Queen ! Welcome to the Queen. ,

वि.

विदूषकः—(अपवार्य ।) दुरागदं दाणिं मंवुत्तं । (दुरागतमिदानीं मंवृत्तम् ।)

राजा—(जनान्तिकम् ।) सखे किमत्र प्रतिविधेयम् ।

विदूषकः—लोत्तेण गहिठस्स कुम्भिलअस्स अत्थि वा
५ पडिबअणं । (लोत्तेण गृहीतस्य कुम्भीरकस्यास्ति वा प्रतिवचनम् ।)

राजा—^३(अपवार्य) मूढं नायं परिहासकालः । (प्रकाशम् ।)^३
देवि नेदं मया मृग्यते । स खलु परसमन्वेपणार्थमारम्भोयम् ।

देवी—जुज्जदि अत्तणो सोहमं पच्छादेदं । (शुच्यत आत्मनः
सौभाग्यं प्रच्छादयितुम् ।)

१० **विदूषकः**—भोदि तुवरेहि से भोअणं जं पित्तोवसमणसमथं
होदि । (भवति त्वरयास्य भोजनं यत् पित्तोपशमनसमर्थं भवति ।)

देवी—णिउणिण् सोहणं खु बहणेन आसासिदो वअस्सो ।
(निपुणिके शोभनं खलु ब्राह्मणेनाश्वासितो वयस्यः ।)

विदूषकः—भोदि णं पेख्ख आसासिदो पिसाचोवि भोअणेण ।
१५ (भवति ननु पश्य आश्वासितः पिशाचोऽपि भोजनेन ।)

राजा—मूर्खं बलादपराधिनं मां प्रतिपादयसि ।

देवी—णत्थि भवदो अवरारो । अहं एव एत्थ अवरद्धा जा
पडिअलदंसणा भविअ अगदो दे च्चिहामि । इदो अहं गमिस्सं । (नास्ति

१ Many mss. assign this speech to विदू०, which we adopt. Although a few mss. & B. assign the same to देवी, none of them has, however, the expected stage-direction अपवार्य. २ R. ~~विदूषकः~~ (जनान्तिकम् ।). ३-३ Omitted by Pandit. R. B. have it. ४ तत्काले मन्त्रपत्र यदन्वेपणाय ममायमारम्भः (R.). ५ जेण पित्तप्पसमणेण सुत्थो [पित्तप्रशमनेन मुत्थः] भोदि (B.). ६ वअस्सो चित्तभोअणेण (R.) पेख्ख भोअणेण आसासिदो पिसासोवि उब्बइ किं उण एद (K.).

VIDŪ : (*Aside*) ~~At this moment she is (quite) unwel-~~
~~come~~

KING : (*Aside*) Friend, what remedy is there ?

VIDŪ : What else can a thief do when he is caught with his booty ?

KING : (*Aside*) Fool, this is not the time for jesting.
(*Aloud*) Queen, this is not what I was looking for. This search of ours is for quite a different object.

QUEEN : Is it proper that you should conceal your good fortune ?

VIDŪ : Madam, hasten his meal so that it may cure him of biliousness

QUEEN : Nipunikā, how well has the Brāhmaṇa come to his friend's help !

VIDŪ : Madam, you know that even a ghost is conciliated by a dinner.

KING : Fool, you make (prove) me guilty perforce

QUEEN : It is no fault of yours ; it is myself alone that offend by standing before you even when my presence has be-

भवनोऽपराधः । अहमेवात्रापराद्धा या प्रतिकूलदर्शना भूत्वाऽग्रतस्ते
निष्ठासि । इतोऽहं गमिष्यामि ।) (क्रोप नाटयित्वा प्रस्थिता ।)

राजा—

अपराधी नामाहं प्रसीद् रम्भोरु विरम संरम्भात् ।
५ संज्यो जनश्च कुपितः कथं नु दासो निरपराधः ॥ २१ ॥
[इति पादयोः पतति ।]

देवी -- (आत्मगतम् ।) मा ग्वु लहुहिअआ अहं अणुणअं बहु
मण्णं । किं दृ अंदग्निवण्णकिदस्स पच्छादावस्स भाएमि । (मा ग्वलु
लहुद्धयाहमनुनयं बहु मन्ये । किं त्वदाक्षिण्यकृतात्पश्चात्तापाद्विभेमि ।)
१० (राजानमपहाय सपरिवारा निष्क्रान्ता ।)

विदूषकः—पाउसणदी विअ अणसणा गदा देवी । ता उँहेहि ।
(प्रावृण्णदीवाप्रसन्ना गता देवी । तदुत्तिष्ठ ।)

राजा—(उत्थाय) वयस्य नेदमनुपपन्नम् । पश्य
प्रियवचनशैतोऽपि योषितां दयितजनानुनयो रसादते ।
१५ प्रविशति हृदयं न तद्विदां मणिरिव कृत्रिमरागयोजितः ॥ २२ ॥

विदूषकः—अणुजलं एत्थ भवदो एदं । ण खु अल्लिखदुल्लिखदो
अहिमुहे दीवसिहं सहेदि । (अनुकूलमत्रभवत् एतत् । न खल्वक्षि-
दुःखितोऽभिमुखे दीपशिखां सहते ।)

राजा—मा मैवम् । उर्वशीगतमनसोऽपि मे स एव देव्यां बहुमानः ।
२० किं नु प्रणिपातलब्धनादहमस्यां धैर्यमवलम्बिष्ये ।

१ दाक्षिण्यकिदस्स पच्छादावस्स is the uniform reading of mss.;
K., however, whom we have followed, offers a reading which
gives excellent sense. २ कृतोऽपि (R. B.).

~~could quite unwelcome.~~ Away shall I go, from here (Sel-
out, gesticulating anger.)

KING .

I am surely the offender ; be pleased, O lady
with thighs like the plantain tree , refrain from anger.
When the master is angry, how possibly can the servant
be innocent ? (21)

(*Falls at her feet.*)

QUEEN . (*To herself*) Not that I am so light-hearted as to
make much of this supplication, but then I am afraid of the
regret consequent upon my discourtesy (to my Lord), (*Exit*
with her attendants, leaving the King.)

VIDŪ : The Queen has gone away, sullied (unreconciled,
turbid) like a stream in the rains Rise up (please), therefore.

KING .

Friend, this is not unreasonable. Note,

~~The profligation of lovers, though couched in hun-~~
~~drreds of gallant expressions, does not, if lacking in genuine~~
~~love, enter the hearts of women who know what it is, just~~
~~as a gem will does not win the~~
~~heart of the~~

VIDŪ . : This is favourable to you. Surely a person suffer-
ing from sore eyes cannot bear the sight of the flame of a
lamp.

KING No, say not so : though I have set my heart on
Uryasi, I still entertain the same high regard for the Queen.
But now that she has slighted my prostrations, I shall show
indifference towards her.

विदूषकः—चिट्ठु दाव भवदो धीरदा । बुभुक्षिदस्स वहाणस्स
जीविदं अवलम्बदु भवं । समओ खु प्हाणभोअणं सेविदुं । (तिष्ठतु
तावद्ववतो धीरता । बुभुक्षितस्य ब्राह्मणस्य जीवितमवलम्बतां भवान् ।
समयः, खलु स्नानभोजनं सेवितुम् ।)

५ **राजा**—(ऊर्ध्वमवलोक्य) गतमर्धं दिवसस्य ।

उष्णालुः शिशिरे निपीदति तरोर्मूलालवाले शिखी
निर्मिद्योपरि कर्णिकारमुकुलान्यालीर्यते षट्पदः ।
तप्तं वारि विहाय तीरनलिनीं कारण्डवः सेवते
क्रीडावेश्मनि चैष पञ्जरशुकः क्लान्तो जलं याचते ॥२३॥

१०

[इति निष्क्रान्ताः सर्वे ।]

इति द्वितीयोऽङ्कः ।

VIND. : Let your indifference be held in abeyance for a while. Your honour should save the life of a hungry Brahmana. It is high time to bathe and dine.

KING. (*Looking into the sky.*)

‘ It is past mid-day.

Oppressed by heat, the peacock sits down in the cool basin round the root of a tree, the bees, having forced open at the top the flower-buds of the Karṇikara, he snugly inside; the duck, abandoning the hot water, resorts to the lotus-plant on the bank, and the caged parrot in the pleasure-house, being exhausted, begs for water. (23)

[*Exeunt omnes.*]

End of Act II.

तृतीयोऽङ्कः ।

[ततः प्रविशतो भरतमिथ्यै ।]

प्रथमः — भग्वे पट्टव महेंद्रसदनं गच्छतोपाध्यायेन त्वमासनं
प्रतिप्रार्थितः । आग्निशरणसंरक्षणाय स्थापितोऽहम् । अतः खलु पृच्छामि ।
५ अपि गुरोः प्रयोगेण दिव्या परिपदाराधिता ।

द्वितीयः — गाल्वे ण आपे आराहिदा ण वत्ति । तस्मिं उण
सरस्सईकिदक्खवन्धे लच्छीसअंवरे तेषु तेषु रसन्तरेसु तम्मआ
आमि । किं तु— (गाल्वे न जाने आराधिता न वेति । तस्मिन्
पुनः सरस्वतीकृतकाव्यवन्धे लक्ष्मीस्वयंवरे तेषु तेषु रसान्तरेषु
१० तन्मय्यासीत् । किं तु— ।)

प्रथमः—मदोपावकाश इव ते वाक्यशेषः ।

द्वितीयः— आम तर्हि उच्चसीण वअण पमादम्बलितं आसि ।
(आम तस्मिन्नुर्वक्ष्या वचनं प्रमादम्बलितमासीत् ।)

प्रथमः—कथमिव ।

१५ द्वितीयः—लच्छीभूमिआए वट्टमाणा उच्चसी वारुणीभूमिआए
वट्टमाणाए मेणआए पुल्लिछदा । सहि समाअदा एदे तेलोक्कसुपुरिमा
सकेशवा लोअवाला । कदमस्सि दे भावाहिणिवेसोत्ति । (लक्ष्मीभूमिकायां
वर्तमानोर्वशी वारुणीभूमिकायां वर्तमानया मेनकया पृष्टा । सखि
समागता एते त्रैलोक्यसुपुरुषाः सकेशवा लोकपालाः । कतमस्मिन्
२० भावाभिनिवेश इति ।)

प्रथमः—ततस्ततः ।

१ गाल्वे ण आपे कहुं आराहिता भोदि । तस्मिं उण सरस्सईकिदक्खवन्धे
लच्छीसअंवरे उच्चसी तेषु तेषु रसन्तरेसु उम्माइवा आसि । (R. B.); we
retain किं तु following K.

ACT III

(Then enter two pupils of Bharata.)

FIRST . Friend, Pallava, you were made to carry his seat by our preceptor when going to the abode of the great Indra, while I was entrusted with the work of guarding the fire-sanctuary . Hence I ask you whether the heavenly audience was pleased with the dramatic performance directed by our preceptor .

SECOND . Gṛhaya, I cannot say whether the audience was pleased or not, but it was completely absorbed in the several sentiments in the play, *Lakṣmī-Svayamvara*, composed by Saṁvatsāri . However .

FIRST . Your incomplete sentence seems to imply a fault .

SECOND : Yes . In that performance *Urvāśī* stumbled in her speech through carelessness .

FIRST . How possibly ?

SECOND . *Urvāśī*, playing the part of *Lakṣmī*, was asked by *Menakā*, playing the part of *Vāruṇī*,--' Friend, here are assembled the eminent persons in all the three worlds, the Guardians of the Quarters along with *Kesava* . On whom have you fixed your affection ?'

FIRST . What next ?

द्वितीयः—तदो ताण पुरिसोत्तमेत्ति भणिदव्वं पुरुरस्वेत्ति
णिग्गदा वणी । (ततस्तया पुरुरोत्तम इति भणितव्ये पुरुरवसीति
निर्गता वणी ।)

प्रथमः—भवित्त्यानुविधार्यनीन्द्रियाणि । न खलु तामभिक्षुद्धो
१. गुरुः ।

द्वितीयः—सा खु मत्ता उवइझाण्ण । महिन्देण उण अणुग-
हिदा । (सा खलु शसोपाध्यायेन । महेन्द्रेण पुनरनुगृह्यता ।)

प्रथमः कथमिव ।

द्वितीयः—जेण मम उवदेसो तुण लङ्घिदो तेण ण दे दिव्वं
१० टाण हविस्सदिदं उवइझाअस्स सावो । महिन्देण उण पेक्खणावसाने
लज्जावणदमुहं भणिदा जस्सि वध्वभावा सि तस्स मे रणसहाअस्स
राणसिणो पिअं एत्थ करणिज्जं । सा तुमं जहाकामं पुरुरवसं उवचिह्व
जाव सो तुइ दिट्ठसंताणो भोदित्ति । (येन ममोपदेशस्त्वया लङ्घितस्तेन
न ते दिव्यं स्थानं भविष्यतीत्युपाध्यायस्य शापः । महेन्द्रेण
१५ पुनः प्रेक्षणावसाने लज्जावनतमुखी भणिता यस्मिन्बद्धभावासि तस्य
मे रणसहायस्य राजर्षेः प्रियमत्र करणीयम् । सा त्वं यथाकामं पुरुरवस-
मुपतिष्ठस्व यावत्स त्वयि दृष्टसंतानो भवेदिति ।)

प्रथमः—सदृशं पुन्यान्तरविद्रो महेन्द्रस्य ।

द्वितीयः—(सूर्यमवलोक्य) कथापसङ्गेण अहोहिं अवरब्धा
२० अहिमअवेला खु उवइझाअस्स । ता एहि से पासपरिवर्त्तिणो होम ।
(कथाप्रसङ्गेनास्माभिरपराद्धाऽभिप्रेतवेला खल्वुपाध्यायस्य । तदेवस्य
पार्श्वपरिवर्तिनो भवावः ।) (इति निष्क्रान्तौ ।)

मिश्रविष्कम्भकः ।

—०×०—

१ अतव्यता...बुद्धीन्द्रियाणि । (R. B.). २मुनिः (R. B.).
३ पुरंदरेण उण लज्जावणदमुहि उवसीं पेक्खिअ एदं भणिदं (R. B.).

SECOND : Then, when she ought to have said, 'on Puru-
-ottama,' the words, 'on Purūravas' escaped her lips

FIRST : The sense-organs act towards the fulfilment of
whatever is pre-ordained. Was not our preceptor angry with
her ?

SECOND : Of course she was cursed by the preceptor, but
the great Indra favoured her.

FIRST : How do you mean ?

SECOND : 'Since you have disregarded my instruction, you
will have no place in heaven,'—this was the curse pronounced
by the preceptor. At the close of the performance, however,
the great Indra addressed her thus as she stood with her head
hung down in shame--'I must in this matter do some good
turn to the royal sage, my ally in war, on whom you have
fixed your affection. Therefore, go and enjoy at will the com-
pany of Purūravas until he sees an offspring born of you'

FIRST : That is becoming to the great Indra who knows
the hearts of others.

SECOND : (*Looking up to the Sun*) In the course of our
conversation, we have overlooked the hour of our preceptor's
bath ; come along, then, let us be by his side. [*Exeunt*]

End of the Mitrā Viskambhaka

[ततः प्रविशति कञ्चुकी ।]

कञ्चुकी—

सर्वः कल्पे वयसि यतते लब्धुमर्थान्कुटुम्बी

पश्चात्पुत्रैरपहृतभरः कल्पते विश्रमाय ।

१. अस्माकं तु प्रतिदिनमियं सादयन्ती शरीरम्
सेवाकारा परिणतिरहो स्त्रीषु कष्टोऽधिकारः ॥ १ ॥

(परिक्रम्य ।) आदिष्टोऽस्मि मनियमया काशिराजपुत्र्या व्रतसंपादनार्थं

मया मानमुत्सृज्य निपुणिकामुखेन पूर्वं याचितो महाराजः । तदेव

मद्वचनाद्विज्ञापयेति । यावदिदानीमवसितसन्ध्याजाप्यं महाराजं पश्यमि ।

१.० (परिक्रम्यावलोक्य च ।) रमणीयः ग्वलु दिवसावसानवृत्तान्तो राजवेश्मनि ।

इह हि

उत्कीर्णा इव वासयष्टिषु निशानिद्रालसा बर्हिणो

धूपैर्जालविनिःसृतैर्वडभयः संदिग्धपारावताः ।

आचारग्रयतः सपुष्पबलिषु स्थानेषु चाचिंश्मतीः

१.५ सन्ध्यामङ्गलदीपिका विभजते शुद्धान्तवृद्धो जनैः ॥ २ ॥

(नेपथ्याभिमुखं दृष्ट्वा) अये इत एव प्रस्थितो देवः ।

परिजनवनिताकारार्पिताभिः परिवृत एष विभाति दीपिकाभिः ।

गिरिरिव गतिमानपक्षलोपादनुतटपुष्पितकर्णिकारयष्टिः ॥ ३ ॥

यावदेनमवलोकनमार्गे स्थितः प्रतिपालयामि ।

२.० [ततः प्रतिशति यथानिर्दिष्टो राजा विदूषकश्च ।]

राजा—(आत्मगतम् ।)

कार्यान्तरितोत्कण्ठं दिनं मया नीतमनतिकृच्छ्रेण ।

अविनोददीर्घयामा कथं नु रात्रिर्गमायितव्या ॥ ४ ॥

१ कल्पे (R.), २ प्रतिष्ठां (R. B.), ३ वृद्धाजनः K. followed by Pandit, against mss. evidence.

(*Then enters the Chamberlain*)

CHAMBER

Every householder strives to acquire riches in his youth, later (in old age), relieved of his burden by his sons, he can enjoy *rest*. Our old age, on the other hand, daily wasting away the body, has taken the form of *servitude*. Alas ! hard is the office of looking after the harem ! (1)

(*Walking about*) I am thus ordered by the daughter of the King of Kāśī who is observing a vow : "I have already requested His Majesty, leaving aside all (jealous) anger, through Nipunukā, for the fulfilment of my vow. You will (kindly) repeat the same request in my name." I shall, therefore, now see His Majesty who must have finished his evening prayers. (*Turning round and looking*) Delightful, indeed, is the evening scene at the royal palace ! For, here

The peacocks, drowsy with sleep at the approach of the night, perch on their roosting rods, as if they were carved out (figures) ; the projecting eaves of the roofs have the pigeons thereon confounded with the volumes of incense-smoke issuing from the lattices, and the elderly inmates of the harem, devoted to the customary rites, are placing the bright lights, auspicious at even-tide, in various places strewn over with offerings of flowers. (2)

(*Looking towards the curtain*) Ah, His Majesty is coming in this direction.

Surrounded by the torches held in their hands by the female attendants, he looks like a mountain in motion, its wings not being lopped off, with the tall, blossoming Karnikāra trees along its slopes. (3)

I shall just wait for him standing within the range of his sight

(*Then enter the King as described and the Vidūṣaka.*)

KING : (*To himself*)

I passed the day without much difficulty, my love, longing being forgotten in (the midst of) state-affairs, but how, indeed, am I to pass the night, with its hours (appearing) long for want of diversion ? (4)

कञ्जुकी—(उपगम्य) जयतु जयतु देवः । देवां
विज्ञापयति—मणिहर्म्यपृष्ठे सुदर्शनश्चन्द्रः । तत्र मंनिहितेन देवेन
प्रतिपादयितुमिच्छामि यावद्रोहिणीमंयोग इति ।

राजा—आर्यं लातव्यं विज्ञाप्यतां देवी यस्ते छन्द इति ।

५. कञ्जुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः ।)

राजा -- वयस्य किं परमार्थत एव देव्या व्रतनिमित्तोऽयमारम्भः
म्यात ।

विदूषकः—भो तर्कमि जादपच्छादावा तत्तभोदी वदावदेमेण
भवदो पणिपादलङ्घनं पमज्जिदुकामत्ति । (भो तर्कयामि जातपश्चा-
१० तापा तत्रभवती व्रतापदेशेन भवतः प्रणिपातलङ्घनं प्रमार्ष्टुकामेति ।)

राजा—उपपन्नं भवानाह । तथा हि ।

अवधूतप्रणिपाताः पश्चात्संतप्यमानमनसोऽपि ।

निभृतैर्व्यपन्नपन्ते दयितानुनयैर्मनस्विन्यः ॥ ५ ॥

तदादेशय मणिहर्म्यपृष्ठमार्गम् ।

१५. विदूषकः—इदो इदो भवं । इमिणा गङ्गातरङ्गासस्सिरीएण
फल्लिहमणिसोवाणेण आरोहदु भवं पदोसावसररमणिजं मणिहम्मिअं ।
(इत इतो भवान् । अनेन गङ्गातरङ्गासश्रीकेण स्फटिकमणिसोपाने-
नारोहतु भवान्प्रदोषावसररमणीयं मणिहर्म्यम् ।)

राजा—आरोहाग्रतः ।

२० [सर्वे सोपानारोहणं नाटयन्ति ।]

विदूषकः—(विलोक्य) भो पञ्चासण्णेण चन्दोदएण होदव्वं ।

जह तिमिरेईअमाणं पुव्वदिसामुहं आलोअसुहअं दीसदि । (भोः

१ मनसो हि (B.); विधिधैरनुत्पन्न्यन्ते (B. and alternative of R.),
२ तिमिरेण [शिशिरेण] (R. B.), ३ तिमिरेण रेचीअमाणं पुव्व दिसामुहं
(B.), ५ आलोहिअप्पहम् । (R.).

CHAMBER. : (*Approaching*) Victory, victory to Your Majesty ! The Queen begs to say- A good view of the moon can be had from the terrace of the Maniharmya palace. I wish to tarry there in the company of Your Majesty till the hour the Moon is in conjunction with Rohini

KING · Noble Lātavya, convey to the Queen that it shall be as she desires

CHAMBER. : As Your Majesty commands [*Exit*]

KING · Friend, can this action of the Queen be really meant for the purpose (of the fulfilment) of the vow ?

VIDŪ : I fancy that her ladyship is full of remorse, and wishes to make amends for the slighting of your prostration under the pretext of this vow

KING · You have said the right thing For,

Proud women, who scornfully treat the prostrations (of their husbands), though subsequently stung with remorse, feel *secretly* ashamed of themselves on account of the conciliatory acts of their husbands. (5)

Lead, therefore, the way to the terrace of the Maniharmya.

VIDŪ. : This way, this way, my Lord. By this crystal staircase, looking like the ripples of the Ganges, may your honour ascend the Maniharmya palace, delightful at evening time.

KING : You may ascend first

(*All gesticulate ascending the stairs.*)

VIDŪ. : (*Marking*) Sir, the rise of the moon must be (quite) at hand, since the face of the Eastern Quarter, rid of darkness, appears charming to the view

प्रत्यासन्नेन चन्द्रोदयेन भवितव्यम् । यथा तिमिररिच्यमानं पूर्वदिशा-
मुद्यमानलोकमुभगं दृश्यते ।)

राजा—सम्यगाह भवान् ।

उदयगृहशशाङ्कमरीचिभिस्तमसि दूरमितः^१ प्रतिसारिते ।

१. अलकसंयमनादिव लोचने हरति मे हरिचाहनदिङ्मुखम् ॥ ६ ॥

विदूषकः—ह्री ही । भो एसो खण्डमोदअसस्सिरीओ उदिदो
राआ दुआदीणं । (ह्री ही । भोः एप खण्डमोदकसश्रीक उदितो राजा
द्विजार्तानाम् ।)

राजा—(गम्भिरम् ।) सर्वत्रादरिकस्याभ्यवहार्यमेव विषयः ।

१० (प्राञ्जलिः प्रणम्य ।) भगवन् क्षपानाथ

रविमावसते सतां क्रियायै सुधया तर्पयते सुरान्पितृंश्च ।

तमसां निशि मूर्च्छतां निहन्त्रे हरचूडानिहितात्मने नमस्ते ॥ ७ ॥

[उन्निष्ठति]

विदूषकः—भो ब्रह्मणसंक्रामिदग्वरेण दे पिदामहेण अभ-
११. गुण्णादो आसणद्धिरो होहि जाव अहंपि सुहासीणो होमि । (भो
ब्राह्मणसंक्रामिताक्षरेण ते पितामहेनाभ्यनुज्ञात आसत्तस्थितो भव
यावदहमपि सुखासीनो भवामि ।)

राजा—(विदूषकवचनं परिगृह्योपविष्टः । परिजनं विलोक्य ।) अभि-
व्यक्तायां चन्द्रिकायां किं दीपिकापाँनरुक्त्येन । विश्राम्यन्तु भवत्यः ।

२० परिजनः—जं देवो आणवेदि (यदेव आज्ञापयति ।)
(इति निष्क्रान्तः ।)

राजा—(चन्द्रमसमवलोक्य) वयस्य परं मुहूर्तादागमनं देव्याः ।

तद्विविक्ते कथयिष्यामि स्वामवस्थाम् ।

१ सम्यग्भवान्मन्यते (R. B.). २ उत्तरं (R. B.). ३ ओसधी (ही-B.).
णम् । (R. B.). ४ ऋक्षराज (R. B.). ५ रुचिमावहते । (B. noted by
R. as a v. 1.)

KING : You have well said.

Darkness being chased away by the rays of the moon, concealed behind the rising-mountain, the face of the Eastern Quarter attracts my eyes as if by the tying up of her curls. (6)

VIDŪ : Ha, ha ! Sir, here rises the King of the twice-born, looking like a broken ball of sweets

KING : (*With a smile*) Everywhere a glutton thinks of eatables alone (*Folding his hands and bowing*) Venerable Lord of the Night !

A bow to you, who enter the Sun for the religious rites of the pious, who gratify the Gods and the Manes with nectar, who dispel darkness prevailing at night, and who have placed yourself on the crest of Śiva ! (7)

(*Rises.*)

VIDŪ : Friend, permitted by your grand-father in words transmitted through a Brāhmana, you may take your seat, so that I, too, may sit at ease

KING : (*Accepting the words of the Vidyūṣaka, sits, looking at the attendants*) When there is bright moon-light, what is the good of these superfluous lights ? You can, therefore, take rest.

ATTENDANTS : As Your Majesty commands. [*Exeunt.*]

KING : (*Looking at the moon*) Friend, it would be over a ~~much~~ before the Queen arrives. While we are alone, therefore, I will tell you the state of my mind.

विदूषकः—ण दीसदि एव्व सा । किं.टु तारिसं अणुराअं पेस्सिक्ख
सक्कं खु आसाबन्धेण अत्ताणं धारेदुं । (ननु दृश्यत एव सा । किं
तादृशमनुरागं प्रेक्ष्य शक्यं खल्वाशाबन्धेनात्मानं धारयितुम् ।)

राजा—एवमेतत् । बलवान्पुनर्मम मन्सोऽभितापः ।

५ **नद्या इव प्रवाहो विषमशिलासंकटस्खलितवेगः ।
विध्नितसमागमसुखो मनसि शयः शतगुणीभवति ॥ ८ ॥**

विदूषकः—जहा परिहीअमाणेहिं अड्ढगेहिं अहिअं सोहसि त्ता
अदूरे पिअसमागमं ते पेस्सवामि । (यथा परिहीयमाणैरड्ढगैरधिकं शोभते
तथादूरे प्रियासमागमं ते प्रेक्षे ।)

१० **राजा**—(निमित्तं सूचयित्वा ।) वयस्य

वचोभिराशाजननैर्भवानिव गुरुव्यथम् ।

अयं मां स्पन्दितैर्बाहुराश्वस्यति दक्षिणः ॥ ९ ॥

विदूषकः—ण खु अण्णहा बह्णस्स वअणं । (न खल्वग्य
ब्राह्मणस्य वचनम् ।)

१५ [राजा सप्रत्याशस्तिष्ठति ।]

[ततः प्रविशत्याकाश्यानेनाभिसारिकावेया उर्वशी चित्रलेखा च ।]

उर्वशी—(आत्मानं विलोक्य !) हल्ल चित्तलेहे अवि.रोअदि दे
अअं मे अण्णभरणभूसिदो णीलंसुअपरिग्गहो अहिसारिआवेसो । (हल्ल
चित्रलेखे अपि रोचते तेऽयं मेऽल्पाभरणभूषितो नीलाङ्गुकापरिग्रहोभ
२० सारिकावेपः ।)

चित्रलेखा—णस्थि मे वाआविहवो पसंसिदुं । इदं तु चिन्तेमि ।
अवि णाम अहं पुरुरवा भवेअंति । (नास्ति मे वाग्विभवः प्रशंसितुम्
इदं तु चिन्तयामि । अपि नामाहं पुरुरवा भवेयमिति)

१ त्वनुगुणो (R.). त्वनुगुणी—(B.). २ मे मनः (v. l. noted R.). ३ मोत्ताहरणभूसिदो... (R. B.).

VIDŪ : Why, it is too apparent. But considering (Urvaśī's) intense love (for you), it is, indeed, possible for you to sustain yourself with the bond of hope.

KING . Exactly so ; but then my mental anguish is very acute

As the current of a river, whose impetuous flow (Vega) checked by the impediment of rugged rocks, is broken into a hundred channels, so love increases hundredfold when the happiness of union is beset with obstacles. (8)

VIDŪ . Since you appear more charming with your drooping limbs, I believe, the union with your beloved is not far off.

KING . (*Gesticulating that he marks an omen*) Friend,

..This right arm, with its throbbings, comforts me, who am deeply afflicted, just as you do with words inspiring hope. (9)

VIDŪ . : The words of a Brāhmana cannot indeed be falsified

(*The King sits in a hopeful mood*)

(*Then enter, passing through the sky, Urvāśī dressed as an Abhisārikā, and Citralekhā.*)

URVĀŚĪ : (*Looking at herself*) Friend Citralekhā, do you like this dress of mine as an *Abhisārikā*, decked with but a few ornaments, and covered over with a blue garment ?

CITRĀ . : I have no words to praise it. I am only thinking - I wish I were Purūravas !

उर्वशी—सहि मदणो खु तुमं आणवेदि । मिथं जेहि मं तस्स मुहअस्स वसदि । (सखि मदनः खलु त्वामाज्ञापयति—शीघ्रं नय मां तस्य मुभगस्य वसतिम् ।)

चित्रलेखा—णं एदं परिवत्तिदं विअं कैलाससिहरं पिअदमस्स दे भवणं उवगदह । (नन्वेतत्परिवर्तितमिव कैलासशिखरं प्रियतमस्य ते भवनमुपगते स्वः ।)

उर्वशी—तेण हि पहावटो जाणाहि दाव कहिं सो मम हिअअचोगे किं वा अणुचिद्धत्ति । (तेन हि प्रभावाज्जानीहि तावत् क्व मम हृदयचोरः किं वानुतिष्ठतीति ।)

१० चित्रलेखा—(ध्यात्वा आत्मगतम् ।) भोटु कीलिस्सं दाव एदाए । (प्रकाशम्) हला एसो मणोरहलध्वपिआसमाअमसुहं अणुहवन्तो उवहोअस्सुवमं ओआसे चिद्धदि । (भवतु क्रीडिष्यामि तावदेतया । (प्रकाशम् ।) हला एण मनोरथलध्वप्रियासमागमसुखमनुभवन्नुपभोगक्षमेऽवकाशे तिष्ठति ।)

११ [उर्वशी विषादं नाटयति ।]

चित्रलेखा—मुखे का उण अण्णा चिन्ता पिआसमाअमस्स । (मुखे का पुनरन्या चिन्ता प्रियासमागमस्य ।)

उर्वशी—(सोच्छ्वासम् ।) अदखिवणं सदिहदि मे हिअअं । (अदक्षिणं संदिग्धे मे हृदयम् ।)

१ सहि असमन्था कखु अहं । तुम आणेहि तं सिग्धं जेहि म तस्स व मुहअस्स वसदिम् । [सखि असमन्था खल्वहम् । त्वमानय त शीघ्रं नय मां वा तस्य मुभगस्य वसतिम् ।] (R. B.). २ णं पडिबिम्बिअं विअं जामिणीजमुणाए कैलाससिहरसस्सिरीअं । [ननु प्रतिबिम्बितमिव यामिनीयमुनायां कैलासशिखरसश्रीकं ।] (R.). ३ उर्वशी-अवेहि । हिअअं मे ण पत्तीअदि । हला चित्रलेहे हिअए काउण किंवि जप्पसि । पिअसमागमस्स अगगदो एव्व अणेण अवहरिदं मे हिअअं । (R. B. with slight variation).

URVASHĪ . Friend, Love commands you – Take me soon to the abode of that lovely person

CITRA . Why, we have (already) arrived at the abode of your lover, which is, as it were, the peak of the Kailāsa transformed

URVASHĪ : Then just ascertain by means of your supernatural power where he, who has robbed me of my heart, is, and what he is doing

CITRA : (*Meditating, to herself*) Well, I will jest with her a while. (*Aloud*) Friend, here he is (to be found) in a place fit for enjoyment, experiencing the pleasure of union with his beloved, obtained in fulfilment of his desires (*or* . conjured up by his imagination.)

(*UrvashĪ gesticulates sorrow*)

CITRA . O you, simpleton, ~~what other thought~~ (can you entertain) about his union with a beloved (other than yourself)?

URVASHĪ . (*With a sigh*) My ungenerous heart entertains a suspicion

चित्रलेखा—(विलोक्य ।) एतो मणिहस्मिअगदो वअस्समेत्त-
सहाओ राण्सी । ता एहि उवसण्णम णं । (एण मणिहर्म्यगतो वयस्यमात्र-
सहायो राजर्षिः । तदेद्दुपसर्पाव एनम् ।)

[उभे अवतरतः ।]

५ **राजा**—वयस्य रजन्या सह विजृम्भते मदनबाधा ।

उर्वशी—अणिम्मिण्णत्थेण इमिणा वअणेण आकम्पिदं मे
हिअअं । अन्तरिदा एव गुणाम मे सेरालावं जाव णो संसअच्छेदो
होदि । (अनिर्भिन्नार्थेनानेन वचनेनाकम्पितं मम हृदयम् । अन्तरिते
एव शृणुवोस्य स्वैरालापं यावदावयोः संशयच्छेदो भवति ।)

१० **चित्रलेखा**—जं दे रोअदि । (यत्ते रोचते ।)

विदूषकः—णं इमे अमिअगम्भा सेवीअन्दु चन्दवादा ।
(नन्वेतेऽमृतगर्भाः सेव्यन्तां चन्द्रपादाः ।)

राजा—वयस्य एवमादिभिरनुपक्रम्योयमातङ्कः । पश्य

कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो

१५ न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः ।

मनसिजरुजं सा वा दिव्या समालमपोहितुम्—

उर्वशी—का वा अवरा । (का वापरा ।)

राजा—

रहसि लघयेदारब्धा वा तदाश्रयिणी कथा ॥ १० ॥

२० **उर्वशी**—हिअअ दाणिं मे उज्झिअ इदो संकन्तेण तुए फलं
उवळ्ळं । (हृदय इदानीं मामुज्जित्वेतः संक्रान्तेन त्वया फलमुपलब्धम् ।)

विदूषकः—आम हंपि जदा सिहरिणीं रसालं अ ण लहे तदा
णं पथ्ययन्तो संकित्तअन्तो आसासेमि । (आम अहमपि यदा
शिखरिणीं रसालं च न लभे तदैतत्प्रार्थयमानः संकीर्तयन्नाश्वसिमि ।)

१ तं जेव्व चिन्तअन्तो आसासेमि सुहं । (R. B.).

CITRA : (*Looking*) Here is the royal sage seated on (the terrace) of the Maniharmya palace, accompanied solely by his friend. Come, therefore, let us approach him

(*Both descend.*)

KING : Friend, love-torment increases with the advance of the night

URVASHI : My heart trembles at these equivocal words. Let us hear, being concealed, his confidential talk until our doubts are cleared

CITRA : As you like.

VIDŪ : I say, enjoy these moon-beams full of nectar

KING : Friend, this malady cannot be cured by any means, such as this. See

Neither a fresh bed of flowers, nor the rays of the moon, nor the sandal paste applied to the whole of the body, nor necklaces of jewels are capable of dispelling the pangs of love. Either that celestial damsel, or. . .

URVASHI : Or who else?

KING :

Or conversation about her, carried on in private, can mitigate it. (10)

URVASHI : O heart, you have now reaped the fruit of having left me and passed over to him

VIDŪ : Yes, I, too, when I do not get *Sikharini* and the delicious mangoes, comfort myself by talking about, and wishing for, them.

राजा—संपद्यत इदं भवतः ।

विदूषकः—भवंपि तं अचिरेण पाविस्सदि । (भवानपि ताम-
चिरेण प्राप्स्यति ।)

राजा—सखे एवं मन्ये—

५ चित्रलेखा—सुणु अमंतुष्टे सुणु । (शृणु अमंतुष्टे शृणु ।)
विदूषकः—कहं विअ । (कथमिव ।)

राजा—

अयं तस्यां रथक्षोभादंसेनांसो निपीडितः ।

एकः कृत्वा शरीरेऽस्मिन् शेषमङ्गं भुवो भरः ॥ ११ ॥

१० चित्रलेखा—सहि किं दाणि विलम्बीअदि । (सखि किमि-
दानीं विलम्ब्यते ।)

उर्वशी—(सहसोपमृत्य ।) हला अगढोवि मम गदाए उदासीणो
विअ महाराओ । (हला अग्रतोपि मम गताया उदासीन इव
महाराजः ।)

चित्रलेखा—(सस्मितम् ।) अदितुवरिदे अणुखिवत्ततिरख-
१५ णीआ मि । (अतित्वरिते अनुत्क्षिप्ततिरस्करिणीकासि ।)

[नेपथ्ये]

इदो इदो भट्ठिणी । (इत इतो भट्ठिनी ।)

[सर्वे कर्णं ददति । उर्वशी सह सख्या विषण्णा ।]

विदूषकः—अविहा अविहा उवट्ठिदा देवी । ता वाचंजमो
२० होहि । (अविहा अविहा उपस्थिता देवी । तद्वाचंजमो भव ।)

राजा—भवानपि संबृताकारमास्ताम् ।

१ These two speeches are omitted by some mss. २ इदं तथा रथक्षोभादहेताङ्गं निपीडितम् । एकं कृत्वा शरीरेऽस्मिन्...॥ (R. B.). ३ सुसुहि-
दमुहो (R. B.).

KING . This is accessible to you (however)

VIBŪ . . Your honour also would secure her ere long

KING Friend, I think that---

CITRA Listen, you who are not (as yet) satisfied, listen!

VIBŪ . What is it?

KING :

This shoulder of mine, pressed against her shoulder on account of the jolting of the chariot, is the only blessed (limb) of the body, ~~the rest of the limbs are a mere burden to the earth~~ (11)

CITRA Friend, why do you delay now?

URVASHI (*Approaching suddenly*) Friend, His Majesty seems to be indifferent even when I stand before him.

CITRA . (*With a smile*) O you, impatient one, you have not withdrawn the Tiraskarini spell

(*Behind the scenes*)

This way, this way, Your Majesty

(*All listen. Urvashi, along with her friend, is sad*)

VIBŪ . Alas ! The Queen is approaching Hold your tongue, therefore.

KING : You, too, sit with an expression such as would not give a clue to the inward thoughts

उर्वशी—हला किं पृथ करणिज्जं । (हला किमत्र करणीयम् ।)

चित्रलेखा—अलं आवेण्ण । अन्तरिदा वयं । उववासणि-
अमवेसा राणमिमहिमी दीसदि । ता ण एसा इह चिरं चिट्ठिस्सदि ।
(अलमावेणेन । अन्तर्हितं आवाम् । उपवासनियमवेपा राजर्षिमहिमी
५ दृश्यते । तत्रैवं चिरं स्थास्यति ।)

[नतः प्रविशति औपहारिकहस्तपरिजना देवी ।]

देवी —(परिक्रम्य अवलोक्य च ।) हज्जे णिउणिण एसो रोहिणी-
मंजाण्ण अहिअ मोहवि भअवं मिअलञ्छणो । (हज्जे निपुणिकं
एष रोहिणीनंयोगेनाधिकं शोभते भगवान् मृगलाञ्छनः ।)

१० चेटी—णं देवीसहिदो भट्टा विमेषरमणिज्जो । (ननु देवीसहितो
भर्ता विशेषरमणीयः ।) (परिक्रामति ।)

विद्रूपकः—(दृष्ट्वा) भो ण जाणामि सोथिवाअणं मे देइत्ति
आदु भवदो वदव्वदेसेण मुक्करोसा पणिपादलङ्घणं पमज्जिदुक्कामत्ति
अज्ज मे अल्लवीणं सुहदंसणा देवी । (भो न जानामि स्वस्तिवायनं
१५ मे ददातीति अथवा भवतो व्रतव्यपदेशेन मुक्तरोपा प्रणिपातलङ्घनं
प्रमार्ष्टुकामेति अथ ममाक्ष्णोः शुभदर्शना देवी ।)

राजा—(तस्मिन्तम् ।) उभयमपि घटते । तथापि भवता
यत्पश्चादभिहितं तन्मां प्रति भाति । यदत्रभवती ।

सितांशुका मञ्जालमात्रभूषणा

२० पवित्रदूर्वाकुरलाञ्छितालका ।

व्रतापदेशोज्झितगर्ववृत्तिना

मयि प्रसन्ना वपुषैव लक्ष्यते ॥ १२ ॥

देवी—(उपगम्य) जेदु जेदु अज्जउत्तो । (जयतु जयत्वार्थ-
पुत्रः ।)

URVASHĪ : Friend, what is to be done now ?

CITRA Don't you be nervous ; we are invisible The Queen of the royal sage appears to be wearing a dress which indicates that she has been fasting and observing a vow She will not, therefore, tarry here long.

(Then enters the Queen, with attendants carrying the materials of worship in their hands)

QUEEN (Turning round, and looking) Nipunikā, the divine moon appears all the more charming in conjunction with Rohini.

MAID : Why, the King, With Her Majesty by his side, is particularly charming. (Turns round)

VIDŪ (Looking) Sir, the Queen looks very charming to my eyes, to-day,— I do not know whether it is because she is going to give (me) a present of sweets, or because she wants to make amends for the slighting of your prostration, having given up her anger under the pretext of the observance of a vow.

KING (With a smile) Both things are possible ; but then, your latter statement appeals to me more. Since her ladyship —

Clad in white silk raiment, decked only with the auspicious decorations, with her tresses marked with the sprouts of the holy *dūm ī* grass, appears to be reconciled with me, from her very person which has given up its haughty bearing under the pretext of a vow (12)

QUEEN : (Approaching) Victory, victory to my Lord

परिजनः—जेदु जेदु भट्टा । (जयतु जयतु भर्ता ।)

विदूषकः—सस्थि मोदीण । (स्वस्ति भवत्यै ।)

राजा—स्वागतं देव्यै । (तां हस्तेन गृहीत्वोपवेशयति ।)

५ उर्वशी—हला ठाणं खु इअ देवीसेहेण उवअरीअदि । ण
किंपि परिहिअदि सचीण ओजस्सिदाण । (हला स्थाने खल्वियं
देवीशब्देनोपचर्यते । न किमापि परिहायतं शच्या ओजस्वितया ।)

चित्रलेखा—साहै अम्हापरम्मुहं मन्तिदं । (साधु असूया-
पराङ्मुखं मन्त्रितम् ।)

देवी—अज्जउत्तं पुरोकारिअ कोवि वदविसेसो मण मंपादणीओ ।
१० ता मुहुत्तं उवरोधो सहाअदु । (आर्यपुत्रं पुरस्कृत्य कोपि व्रतविशेषो
मया मंपादनीयः । तन्मुहूर्तमुपरोधः सह्यताम् ।)

राजा—मा मैवम् । अनुग्रहः खलु नोपरोधः ।

विदूषकः—ईरिमो सोत्थिवाअणवन्तो उवरोहो बहुसो होदु ।
(ईदृशः स्वस्तिवायनवानुपरोधो बहुशो भवतु ।)

१५ राजा—किंतामधेयमेतदेव्या व्रतम् ।

[देवी निपुणिकामवेक्षते ।]

निपुणिका—भट्टा पिआणप्पसादणं णाम । (भर्तः प्रियानुप्र-
सादनं नाम ।)

राजा—(देवीं विलोक्य ।) यद्येवम्

२० अनेन कल्याणि मृणालकोमलं
व्रतेन गात्रं श्लपयस्यकारणम् ।

प्रसादमाकाङ्क्षति यस्तद्योत्सुकः

स किं त्वया दासजनः प्रसाद्यते ॥ १३ ॥

१ अधिय अवरं मुहं मन्तिदुं दे [अस्ति अपरं मुखं मन्त्रयितुं ते] (R. B. with spelling variation). २ सोत्थिवाअणएह । (R.). ३ पिअप्पसारणं णाम [प्रियप्रसादनं नाम] (R. B.).

ATTENDANTS : Victory, victory to Your Majesty !

VIDŪ : May all be well with your ladyship !

KING : Welcome to the Queen. (*Takes her by the hand and makes her sit down*)

URVASHĪ . Friend, it is but (highly) proper that she is expected with the title, *Devī*. She is not a whit inferior to Śacī in point of splendour —

CHĪRA . That is well said, and without jealousy

QUEEN . I have to fulfil a particular vow under the auspices of my Lord . You will, therefore, put up with this obstruction for a while.

KING . Nay, do not say so . It is indeed a favour, not an obstruction.

VIDŪ : May such obstructions, accompanied by presents, be frequent !

KING : What is the name of this vow of the Queen ?

(*The Queen looks towards Nipunikā.*)

NIPUNIKĀ : Lord, it is called *Priyānuprasādana* (the reconciliation with the husband)

KING : (*Looking at the Queen*) If it be so,

O blessed one, by this vow, you are wasting your body, as delicate as a lotus stalk in vain. Why is that bondman, who anxiously seeks your favour, to be propitiated by you? (13)

उर्वशी—महन्तो खु से इमस्मि बहुमाणो । (महान् खल्वस्यै-
तस्यां बहुमानः ।)

चित्रलेखा—अइ मुध्वे अण्णासंकन्तप्पेम्माणो णाअग्गिआ
अहिअं दम्मिखणा होन्ति । (अयि मुध्वे अन्यसंक्रान्तप्रेमाणो नागरिका
५. अधिकं दक्षिणा भवन्ति ।)

देवी—(सम्मतम् ।) णं इमस्स वदपरिमाहस्स अअं पहावो जं
णतिअं मन्नाविदो अज्जउत्तो । (नन्वेतस्य व्रतपरिग्रहस्यायं प्रभावो
यदेनावन्मन्त्रित आर्यपुत्रः ।)

विदूषकः—विरमदु भवं । ण जुत्तं सुहासिदं पच्चाचरीदुं ।
१० (विरमतु भवान् । न युक्तं सुभाषितं प्रत्याचरितुम् ।)

देवी—दारिआओ उवणेध ओवहारिअं जाव मणिहम्मिअगदे
चन्दपादे अच्छेमि । (दरिका उपनयतौपहारिकं यावन्मणिहर्म्यगतां-
श्चन्द्रपादानर्चामि ।)

परिजनः—जं देवी आणवेदि । एसो गन्धकुसुमादिउवहारो ।
१५ (यदेव्याज्ञापयति । एष गन्धकुसुमाद्युपहारः ।)

देवी—^१(नाट्येन गन्धपुष्पादिभिश्चन्द्रपादानभ्यर्च्यम् ।) हज्जे इमे ओव-
हारिअमोदए अज्जमाणवअं लम्भावेहि । हज्जे एतानौपहारिकमोदका-
नार्यमाणवकं लम्भय ।)

परिजनः—जं देवी आणवेदि । अज्ज माणवअ एदं दाव दे ।
२० यदेव्याज्ञापयति । आर्यमाणवक एतत्तावत्ते ।)

विदूषकः—(मोदकशरावं गृहीत्वा) सोत्थि मोदीण । बहुफल्ये दे
उववासो होदु । (स्वस्ति भवत्यै । बहुफलस्तवोपवासो भवतु ।)

१ Dropped by Pandit. २ उवणेध । (नाट्येन कुसुमादिभिश्चन्द्र-
पादानभ्यर्च्यम् ।) हज्जे इमेहि उवहारेहि मेदएहि मोदएहि अ अज्जमाणवअं कञ्जुइ
अ अच्छेध । (R. B). ३ वदं (R.) वदो (B.). [व्रतं].

URVASHI : Indeed, he has a very high regard for her.

CITRA . You, simpleton, gallants who have transferred their love to other ladies become all the more courteous (to their wedded wives)

QUEEN . (*With a smile*) It is ~~surely the effect of my under-~~ taking this vow that my Lord is ~~made to say so much.~~

VIDŪ . Be you silent . It is not proper to oppose auspicious words.

QUEEN . Girls, bring the materials of worship, so that I may worship the rays of the moon on the *Maniharmya*

ATTENDANTS . As ^{She} Your Majesty commands ; here are the offerings of sandal-paste, flowers etc.

QUEEN : (*Having acted worshipping the rays of the moon with sandal-paste, flowers etc.*) Maids, hand over these sweets, given away as presents, to the venerable Mānavaka.

ATTENDANTS : As Your Majesty commands. Venerable Mānavaka, this is for you

VIDŪ : (*Taking the dish of sweetmeats*) God bless your ladyship ! May your fast bear manifold fruits !

देवी—अज्जउत्त इदो दाव । (आर्यपुत्र इतस्तावत् ।)

राजा—अयमस्मि ।

देवी—(राज्ञः पृजामभिनीय प्राञ्जलिः प्रणिपत्य ।) एसा अहं देव-
दामिद्वृणं रेहिणीमिअलज्जणं सग्वीवरिअ अज्जउत्तं अणुप्पसादमि ।

५. अज्जपहुदि जं इत्थिअं अज्जउत्तो पैथेदि जा अ अज्जउत्तस्स
समाअमपणहणी ताण मण पीदिबन्धेणं वत्तिदब्धंति । (एषाहं देवतामिथुनं
रेहिणीमृगलाञ्छनं माक्षीकृत्य आर्यपुत्रमनुप्रसादयामि । अबप्रभृति यां
स्त्रियमार्यपुत्रः प्रार्थयते या चार्यपुत्रस्य समागमप्रणयिनी तया मया
प्रीतिबन्धेन वर्तितव्यमिति ।)

१०. उर्वशी—अह्वहे ण आणे किं परं मे वअणंति । मम उण वीसा-
मविसदं हिअअं संवुत्तं । (अहो न जाने किंपरमस्या वचनमिति ।
मम पुनर्विध्वामविशदं हृदयं संवृत्तम् ।)

चित्रलेखा—सहिं महानुहावाए पदिच्चदाए अम्भणुणादो
अणन्तराओ दे पिअसमाअमो हविस्सदि । (सखि महानुभावया
१५. पतिव्रतया अभ्यनुज्ञातोऽनन्तरायस्ते प्रियसमागमो भविष्यति ।)

विदूषकः—(अपवार्य ।) छिन्नहस्थो मछ्छे पलाइदे णिव्विण्णो
वीवरो भणादि धम्मो मे हविस्सदित्ति । (प्रकाशम्) भोदि किं तारिसो
पिओ तत्तभवं । (छिन्नहस्तो मत्स्ये पलायिते निर्विण्णो वीवरो भणति
धर्मो मे भविष्यतीति । (प्रकाशम्) भवति किं तादृशः प्रियस्तत्रभवान् ।)

२०. देवी—मूढ अहं खु अत्तणो सुहावसाणेण अज्जउत्तं णिव्वुदस-
रीरं कादुम् इच्छामि । एत्तिण्ण चिन्नेहि दाव पिओ ण वत्ति । (मूढ
अहं खल्वात्मनः सुखावसानेनार्यपुत्रं निर्वृतशरीरं कर्तुमिच्छामि । एतावता
चिन्तय तावत् प्रियो न वेति ।)

१ कामेदि (R. B.). २ ताए सह अप्पडिबन्धेन । (R.). ३ किं
उदासीणो तत्तभवं । (R. B.).

QUEEN · My Lord, just come here.

KING · Here am I.

QUEEN : (*Gesticulating worship of the King, and bowing with folded hands*) Calling the divine couple, Rohini and the Moon, to bear witness, here do I propitiate my lord : From to-day, I will certainly behave affectionately towards any woman whom my lord woos, and who, on her part, longs for union with my lord.

URVASHI · O, I do not know what her words mean, my heart, however, is quite at ease on account of confidence.

CITRA . Friend, your union with the lover will now be free from obstacles, permitted as it is, by the magnanimous lady, devoted to her husband. *full of prayers for A.*

VIDU · (*Aside*) When the fish escapes, the fisherman, foiled in his attempt and grown depressed, says—'I shall secure religious merit.' (*Aloud*) Madam, is his honour only so (little) dear to you?

QUEEN : Fool, I am anxious to make my lord happy even at the cost of my own happiness; from this much you may judge whether he is dear to me or not.

राजा—

दातुं वा प्रभवसि मामन्यस्यै कर्तुमेव वा दासम् ।

नाहं पुनस्तथा त्वं यथा हि मां शङ्कसे भीरु ॥ १४ ॥

देवी—होहि वा मा वा । जघाणिदिष्टं संपादिदं पिआणुप्पसादणं
५ वटं । दारिआओ एध गच्छह्म । (भव वा मा वा । यथानिर्दिष्टं संपादितं
प्रियानुप्रसादनं व्रतम् । दारिका एत गच्छामः) (प्रस्थिता देवी ।)

राजा—प्रिये न खलु प्रसादितोस्मि यदि संप्रति विहाय गम्यते ।

देवी—अज्जउत्त अलङ्घिदपुण्वो मण णिमो । (आर्यपुत्र
अलङ्घितपूर्वो मया नियमः ।)

१० [निष्क्रान्ता सपरिवारा देवी ।]

उर्वशी—हला पिअकलत्तो राण्सी । ण उण हिअअं णिवत्तेदुं
सक्कुणोमि । (हला प्रियकलत्रो राजर्षिः । न पुनर्हृदयं निवर्तयितुं
शक्नोमि ।)

चित्रलेखा—किं उण तुण गिरासाए णिवत्तीअदि । (किं
१५ पुनस्त्वया निराशया निवर्त्यते ।)

राजा—(आसनमुपेत्य ।) वयस्य न खलु दूरं गता देवी ।

विदूषकः—भण वीसध्वं जं सि वत्तुकामो । असइशोत्ति
वेजेण आदुरो विअ सेरं मुत्तो भवं तत्तहोदीए । (भण विश्रब्धं
यदसि वत्तुकामः । असाध्य इति वैद्येनातुर इव स्वैरं मुक्तो
२० भवांस्तत्रभवत्या ।)

राजा—अपि नामोर्वशी—

उर्वशी—अज्ज किदत्था भवे । (अद्य कृतार्था भवेत् ।)

१ दातुमसहने प्रभवस्यन्यस्यै कर्तुमेव वा दासम् । नाहं पुनस्तथा त्वयि यथा
हि...॥ (R. B.).

KING :

You have the power to give me over to another woman or to make me your slave ; but then, O timid lady, I am not such as you suspect me to be. (14)

QUEEN : You may, or may not be such I have completed the *Prayānuprasādana* vow as is prescribed. Come, girls, let us go (*The Queen starts.*)

KING . My dear, I am surely not conciliated, if you now go away, leaving me

QUEEN . My lord, I have never before violated the rules of a sacred vow. (*Exit with attendants.*)

URVĀŚĪ . Friend, the royal sage appears to be fondly attached to his wife ; and yet I cannot turn my heart away (from him).

CITRA : But why should you withdraw your heart in despair ?

KING (*Returning to his seat*) Friend, has not the Queen gone far away ?

VIDŪ . Say fearlessly whatever you wish to say. ~~Her ladyship has, of her own accord, given you up, as a physician~~ leaves an incurable patient.

KING : Would that Urvāśī—

URVĀŚĪ : May be blessed to-day !

राजा—

गूढा नूपुरशब्दमात्रमपि मे कान्ता श्रुतौ पातयेत्
पश्चादेत्य शनैः कराम्बुजवृते कुर्वीत वा लोचने ।

हृम्येस्मिन्नवतीर्य साधवसवशान्मन्दायमाना वलाद्
५ आनीयेत पदात्पदं चतुरया सख्या ममोपान्तिकम् ॥१५॥

उर्वशी—हला इमं दाव से मणोरहं संपादइस्मं । (हला इमं
तावदस्य मनोरथं संपादयिष्यामि ।) (पृष्ठतो गत्वा राजो नयने संवृणोति ।)

[चित्रलेखा विदूषकं संज्ञापयति ।]

राजा—(स्पर्शं हपयित्वा ।) सखे नारायणोरुसंभवा सेयं वरोहः ।

१० विदूषकः—कहं भवं अवगच्छदि । (कथं भवानवगच्छति ।)

राजा—किमवगच्छेयम् ।

अङ्गमनङ्गकिलिष्टं सुखयेदन्या न मे करस्पशात् ।

/नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम् ॥१६॥

उर्वशी—(हस्तावपनीय उत्तिष्ठति । किंचिदपसृत्य ।) जेदु जेदु
१५ महाराजो । (जयतु जयतु महाराजः ।)

राजा—सुन्दरि स्वागतम् (एकासने उपवेशयति ।)

चित्रलेखा—अवि सुहं वअस्सस्स । (अपि सुखं वयस्यस्य ।)

राजा—नन्वेतदुपपन्नम् ।

१ गूढं (R.) कान्तं (R. B.), २ चित्र०—हला उव्वति...संपादेहि ।
उ०—(ससाधवसा) कालि (-डि-B.) स्सं दाव (इति पृष्ठेनागत्य राजो लोचने
संवृणोति । (R. B.) . ३ Before this some mss. read :—विदू०—भौ
वअस्म का उण ण्णा । (see Notes) ४ अन्यत्कथमिव पुलकैः कलित मम
गात्रकं करस्पशात् । नोच्छ्वसिति तपनकिरणैश्चन्द्रस्यैवांशुभिः कुमुदम् ॥ (R. B.) .

KING :

The beloved one, being herself invisible, may let fall on my ears at least the sweet jingling of her anklets ! Or would she, coming slowly from behind, close my eyes with her lotus-like hands ! Or, having descended to this palace, would she, moving slowly through nervousness, be brought to me perforce, step by step, by her clever friend ! (15)

URVASHI : Friend, I will just fulfil this desire of his. (*Going behind the King, she closes his eyes.*)

(*Citrālekṣhī beckons to the Vidūṣaka*)

KING : (*Gesticulating that he feels the touch*) Friend, she is that beautiful lady, sprung from the thigh of Nārāyaṇa

VIDŪ : How does your honour know ?

KING : What is there difficult to know ?

~~← [No other lady can gladden my body, tormented by love, with the (mere) touch of her hand ; the moon-lotus does not bloom by the rays of the Sun, as it does by those of the Moon. (16)~~

URVASHI : (*Taking off her hands, and going away a little*)
Victory, victory to Your Majesty !

KING : Welcome to you, O fair lady ! (*Seats her on the same seat as himself.*)

CITRA : Is (our) friend living in happiness ?

KING : It has, indeed, just come to me.

उर्वशी—^१हत्या देवीण दिण्णो महाराओ । तदो मे पणअवदी'
विअ सर्गारसंपक्कं गदद्धि । मा खु म पुरोभाइणिं समथ्येहि ।
(हत्या देव्या दत्तो महाराजः । ततोस्य प्रणयवतीव शरीरमपक्कं
गतास्मि । मा खलु मां पुरोभासिनीं समर्थयस्व ।)

५. विदूषकः—कहं इह जेव तुझाणं अथमिदो सुज्जो ।
(कथमित्तं युवयोररतमितः मूर्यः ।)

राजा—(उर्वशीमवलोक्य ।)

देव्या दत्त इति यदि व्यापारं ब्रजसि मे शरीरेस्मिन् ।
प्रथमं कस्यानुमते चोरितमेतत्त्वया हृदयम् ॥ १७ ॥

१० चित्रलेखा—वअस्स गिरुत्तरा एसा । नंपदं मह विण्णप्पं सुणी-
अदु । (वयस्य निरुत्तरैषा । सांप्रतं मम विज्ञाप्यं श्रूयताम् ।)

राजा—अवहितोस्मि ।

चित्रलेखा—वसन्तानन्तरे उण्हसमए भअवं सुज्जो मए उवच-
रिदव्वो । ता जहा इअं मे पिअसही सगस्स ण उक्कण्ठेदि तहा वअस्सेण
१५ कादव्वं । (वसन्तानन्तरे उष्णसमये भगवान्सूर्यो मयोपचरितव्यः ।
तद्यथेयं मे प्रियसखी स्वर्गस्य नोत्कण्ठते तथा वयस्येन कर्तव्यम् ।)

विदूषकः—भोदि^२ किं वा सग्गे सुमरिदव्वं । ण वा अण्हीअदि
ण वा पीअदि । केवलं अणिमिसेहिं णअणेहिं मीणा विडम्बीअन्दि ।
(भवति किं वा स्वर्गे स्मर्तव्यम् । न वा अश्न्यते न वा पीयते ।
२० केवलमनिमिषैर्नयनैर्मीना विडम्ब्यन्ते ।)

१ अद्भुते । वज्रलेखडिदं विअ मे हत्यजुअलं ण समत्थिद्धि अवणेदुं । (इति
तथा मुकुलिताक्षी चक्षुषोर्हस्तावपनीव ससाध्वसा तिष्ठति ।) १०—(हस्ताभ्यां
गृहीत्वा परिवर्तयति ।) उ०—(कथंचिदुपसृत्य) जअदु जअदु महाराओ । (R. B.).
२ अयि मे (R.). ३ Omitted by Pandit.

URVASHI : Friend, the Queen has given me His Majesty ; and I have, therefore, come in close contact with his body, like a loving wife You will not, indeed, regard me as officious.

VIDŪ : What, has the Sun set on you even here ?

KING : (*Looking at Urvashi*)

If you (now) touch this body of mine because I am given you by the Queen, with whose permission did you, at first, steal this heart ? (17)

CITRA . Friend, she has no reply to make , now listen to a request of mine.

KING : I am all attention.

CITRA . I have to wait upon the divine Sun in the hot season which follows the Spring. My friend, therefore, should behave in such ~~a way that this dear friend of mine might not pine for heaven.~~

*Please don't
imagine*

VIDŪ . Madam, what is there in heaven worth remembering ? There is neither eating nor drinking ; all that is done is that fishes are imitated with unwinking eyes.

राजा—भद्रे

अनिर्देश्यसुखः स्वर्गः कस्तं विस्मारयिष्यति ।

अनन्यनारीसामान्यो दासस्त्वस्याः पुरुरवाः ॥ १८ ॥

चित्रलेखा—अणुगहिदन्नि । हला उव्वसि अकादरा भविअ
५ विसज्जेहि मं । (अनुगृहीतास्मि । हला उर्वशि अकातरा भूत्वा
विसर्जय माम् ।)

उर्वशी—(चित्रलेखां परिध्वज्य ।) सहि मा खु मं विसुमोहि ।
(सखि मा खलु मां विस्मर ।)

चित्रलेखा—(सस्मितम् ।) वअस्मेण संगदा तुमं एव्व एदं मए
१० जाचिदव्वा । (वयस्येन संगता त्वमेवैतन्मया याचितव्या ।)

[राजानं प्रणम्य निष्क्रान्ता ।]

विदूषकः—दिट्ठिआ मणोरहसंपत्तीए वट्ठदि भवं । (दिष्ट्या मनो-
रथसंपत्त्या वर्धते भवान् ।)

राजा—इयं तावद्वृद्धिर्मम । पश्य
१५ सामन्तमौलिमणिरञ्जितशासनैङ्क-
मेकातपत्रमवनेर्न तथा प्रभुत्वम् ।
अस्याः सखे चरणयोरहमद्य कान्त-
माज्ञाकरत्वमधिगम्य यथा कृतार्थः ॥ १९ ॥

उर्वशी—णत्थि मे विहवो अदो पिअदरं मन्तिदुं । (नास्ति मे
२० विभवोतः प्रियतरं मन्त्रयितुम् ।)

राजा—(उर्वशीं हस्तेनावलम्ब्य ।) अहो विरुद्धसंवर्धन ईप्सित-
लाभो नाम ।

१ 'अनिर्देश्यसुखं स्वर्गं कथं विस्मारयिष्यते ।' (R. B.). २ इमां तावन्म-
नोरथसिद्धिं पश्य । (R. B.). ३ पादपीठम् । (R. B.). ४ अहो अविरुद्धसं-
वर्धनमेतद्विद्वान्नीमीक्षितलम्भानाम् । (R.).

KING : Good lady !

The heaven is full of indescribable pleasures ; who can make one forget it ? But (rest assured that) Purū-ravas, not accessible to any other woman, would be her slave. (18)

Glances to King
CITRA . I am beholden unto you. Friend Urvaśī, give me leave to go with a firm heart.

URVAŚĪ . (*Embracing Citralekhā*) Friend, pray, do not forget me

CITRA . (*Smiling*) Now that you are united with my friend (the King), I should rather make this request to you.

[*Exit, with a bow to the King.*]

VIDŪ : I congratulate your honour on the fulfilment of your cherished desire.

KING . This is, indeed, the height of my prosperity. Mark

My friend, I am not so much blessed by securing the overlordship of the earth, marked by there being (just) one royal umbrella, and by any edicts being coloured with the (rays of the) jewels in the coronets of the feudatory princes, as I am to-day by having secured the loving servitude of the feet of this lady. (19)

URVAŚĪ : I have not the ability to say sweeter things than this.

KING : (*Holding Urvaśī by the hand*) O wonder ! the attainment of one's cherished desire produces contrary effects !

पादास्त एव शशिनः सुखयन्ति गात्रं
 वाणास्त एव मदनस्य ममानुकूलाः ।
 संरम्भरुक्षमिव सुन्दरि यद्यदासी-
 च्चत्संगमेन मम तत्तदिवानुनीतम् ॥ २० ॥

- ५ उर्वशी—अवरध्वलि चिरकारिआ महाराजस्स । (अपराद्धास्मि
 चिरकारिका महाराजस्य ।)
 राजा—मा मैवम् ।

॥यदेवोपनतं दुःखात्सुखं तद्रसवत्तरम् ।
 ॥निर्वाणाय तरुच्छाया तप्तस्य हि विशेषतः ॥ २१ ॥

- १० विदूषकः—भो सेविता पदोपरमणीआ चन्द्रवादा । सबओ खु दे
 वामवरपत्रेसस्स । (भोः सेविताः प्रदोपरमणीयाश्चन्द्रपादाः । समयः
 खलु ते वासगृहप्रवेशस्य ।)

राजा—तेन हि सख्यास्ते मार्गमादेशय ।
 विदूषकः—इदो इदो भवदी । (इत इतो भवती ।)
 [इति परिक्रामन्ति ।]

- १५ राजा—सुन्दरि इयमिदानीमभ्यर्थना ।
 उर्वशी—कथं विअ । (कथमिव ।)

राजा—
 अनुपनतमनोरथस्य पूर्वं

- २० शतगुणितेन गता मम त्रियामा ।
 यदि तु तव समागमे तथैव
 प्रसरति सुभ्रु ततः कृती भवेयम् ॥ २२ ॥
 [इति निष्क्रान्ताः सर्वे ।]

तृतीयोऽङ्कः समाप्तः ।

१ मनोऽनुकूलाः । (B.). २ मे प्रार्थना (R. B.). ३ अनधिगतमनोरथस्य ।
 (R. B.). ४ ०णितामिव (K.). ५ After st. 22 some mss. read :
 भवतानुगतमेनाहमेनां हरिणलोचनाम् । स्मर्तव्योभ्यर्थयेहं त्वां हंहो चेतः कृताञ्जलिः॥,
 which Pandit rightly calls a forgery.

The very same rays of the moon gladden my limbs; the same arrows of Love are agreeable to me : All that was disagreeable, as if, through anger, has been, O lovely lady, rendered agreeable to me owing to my union with you (20)

URVASHI : I have offended Your Majesty by taking a long time to come

KING : No, not so.

Happiness that comes to one in the wake of misery is all the more delightful ; for the shade of a tree is particularly refreshing to him who is oppressed by heat. (21)

VIDŪ Sir, we have (sufficiently) enjoyed the rays of the Moon which are charming at night-fall , it is now time for you to retire to the bed-chamber

KING : If so, show the way to your friend

VIDŪ. . *This way, this way, your ladyship.*

(They turn round.)

KING . Fair lady, this is now my ardent desire.

URVASHI : What is it ?

KING : Formerly, when my cherished desire had not been fulfilled, the night passed as if prolonged hundred-fold , if it extends to the same length (now), when I am united with you, I shall be, O fair-browed one, so blessed ! (22)

[Exeunt omnes.]

End of Act III.

चतुर्थोऽङ्कः ।

[ततः प्रविशति विमनस्का चित्रलेखा सहजन्या च ।]

सहजन्या—(चित्रलेखां विलोक्य ।) संहि मिलाअमाणसदवत्तस्स
विअ दे मुहस्स छाआ हिअअस्स अस्सथ्थदं सूएदि । तां कहेहि
णिब्बेदकारणं । समदुख्खा होदुं इच्छामि । (सखि म्हायमानशत-
५ पत्रस्येव ते मुखस्य छाया हृदयस्यास्वस्थतां सूचयति । तत्कथय
निर्बेदकारणम् । समदुःखा भवितुमिच्छामि ।)

चित्रलेखा—अल्लरावारपज्जाएण इह भअवदो सुज्जस्य
पादमूलोवट्ठाणं वट्ठेदित्ति बल्लिअं खु उव्वसीए उक्कण्ठिदस्मि ।
(अप्सरोवारपर्यायेण इह भगवतः सूर्यस्य पादमूलोपस्थानं वर्तत इति
१० बलवत्त्वद्वयस्या उत्कण्ठितास्मि ।)

सहजन्या—जाणे वो अण्णोण्णसिणेहं । तदो तदो । (जाने
युवयोरन्योन्यस्नेहम् । ततस्ततः ।)

चित्रलेखा—तदो इमाइं दिवसाइं को णु खु वुत्तन्तोत्ति पणिधा-
णट्ठिदाए मए अच्चाहिदं उवलध्वं । (तत एतेषु दिवसेषु को नु खलु
१५ वृत्तान्त इति प्रणिधानस्थितया मया अत्याहितमुपलब्धम् ।)

सहजन्या—(सावेगम्) कीरिसं विअ । (कीदृशमिव ।)

चित्रलेखा—उव्वसी किल तं रदिसहाअं राएसिं अमच्चेसु
णिवेसिदरज्जधुरं गेण्हिअ गन्धमादणवणं विहरिदुं गँदा । (उर्वशी
किल तं रतिसहायं राजर्षिममात्येषु निवेशितराज्यधुरं गृहीत्वा गन्ध-
२० मादनवनं विहर्तुं गता ।)

१ सहि चित्तलेहे (R. B.). २ ता कहेहि मे अणिब्बुदिकारणं जेण दे
समाणदुख्खा होमि । (R. B.). ३ वट्ठन्ती [वर्तमाना] (K.). ४ (सकलम्)
उव्वसी किल राएसि लच्छीसणाहं गेण्हिअ अमच्चेसु णिहितकज्जधुरं केलास-
सिह्रहेसं (से- B.) गन्धमादणवणं विहरिदुं गदा (R. B.).

ACT IV

(*Enter Citralekhā, uneasy in mind, and Sahajanyā.*)

SAHAJANYĀ. (*Looking at Citralekhā*) Friend, the expression of your face, which resembles a withering lotus indicates the uneasiness of your heart. Tell me, then, the cause of your sadness. I wish to share your grief.

CITRA. I am filled with great anxiety on Urvaśī's account, as there is (for me) an engagement of attending on the divine Sun here, in the order of the turn of service which the Apsarases have to perform

SAHA : I know your love for each other. What next ?

CITRA. : Then in order to ascertain how she has been faring all these days, I stood in contemplation and came to know of a great calamity.

SAHA. : (*Anxiously*) What is it like ?

CITRA. : Urvaśī, it appears, repaired to the Gandhamādana forest for sport, taking with her her love-companion, the royal sage, who had entrusted the responsibilities of the government to his ministers.

सहजन्या—सो णाम संभोओ जो तारिसेसु पदेसेसु । तदो तदो।
(स नाम संभोगो यस्तादृशेषु प्रदेशेषु । ततस्ततः)

चित्रलेखा—तहिं खु मन्दाइणीए पुलिणोसु गदा सिअदापव्वदः
केलीहिं कीलमाणा विज्जाधरदारिआ उदयवदी णाम देण राएसिणा
५ चिरं णिइझाइदत्ति कुविदा उव्वसी । (तत्र खलु मन्दाकिन्याः पुलिनेषु
गता सिक्तापर्वतकेलीभिः क्रीडन्ती विद्याधरदारिका उदयवती नाम तेन
राजर्षिणा चिरं निध्यातेति कुपिता उर्वशी ।)

सहजन्या—होदव्वं । दूरारूढो खु पणओ असहणो । तदो तदो।
(भवितव्यम् । दूरारूढः खलु प्रणयोऽसहनः । ततस्ततः ।)

१० चित्रलेखा—तदो भट्ठिणो अणुणअं अपडिवज्जमाणा गुरुसाव-
संमूढहिअआ इत्थिआजणपरिहरणिज्जं कुमारवणं पइइ । पवेसाणन्तरं
च काणणोवन्तवत्तिलदाभावेण परिणदं से खवं । (ततो भर्तुरनुनयम-
प्रतिपद्यमाना गुरुशापसंमूढहृदया स्त्रीजनपरिहरणीयं कुमारवन् प्रविष्टा ।
प्रवेशानन्तरं च काननोपान्तवर्तिलताभावेन परिणतमस्या रूपम् ।)

१५ सहजन्या—णत्थि विहिणो अलड्ढणिज्जं । तस्स अणुराअस्स
अअं णाम एकवदे ईरिसो अणत्थो । अह किमवत्थो सो राएसी ।
(नास्ति विधेरलड्ढनीयम् । तस्यानुरागस्यायं नाम एकपद ईदृशोनर्थः ।
अथ किमवस्थः स राजर्षिः ।)

चित्रलेखा—तस्सि एव्व काणणे पियदमं विचिण्णन्तो अहोरत्ते
२० अदिवाहेदि । इमिणा उण णिव्वुदाणंपि उक्कण्ठाकारिणा मेहोदण अण-

१ असहणा खु सा । दूरारूढो अ से पणओ ता भवितव्वदा एत्थ बलवदी ।
(R. B.). २ (सशोकम्) (R. B.). ३ जेण तारिसस्स अणारिसो एव्व
पलिणामो संवुत्तो । तदो तदो । (R. B.). ४ तदो सोवि तस्सि एव्व काणणे
पिअदमं अण्णेअन्तो उन्मत्तीभूदो इदो उव्वसी तदो उव्वसीत्ति कट्ठुअ अहोरत्तं
अदिवाहेदि । (R. B. with minor variations.).

SAHA. : That is indeed enjoyment (worth the name) which is had in places like that ! What followed ?

CITRA . There Urvaśī got angry (with him) because the royal sage gazed for a long time at a Vidyādhara girl named Udayavatī, who was playing on the sandy bank of the Ganges by raising hillocks of sand.

SAHA. : That is quite possible. Intense love is, indeed, intolerant ; what next ?

CITRA . Then, not accepting the apology of her husband, and with her mind stupefied by the curse of the preceptor, she entered the forest, sacred to Kumāra, which ought to be avoided by women. Just after her entry, her form was changed into that of a creeper standing on the out-skirts of the forest.

SAHA. . There is nothing, on the whole, which fate may not bring under its influence ! Alas ! That this dire calamity, should suddenly befall *that* attachment ! What is the state of the mind of the royal sage now ?

CITRA . He passes days and nights in that very forest ~~searching for his beloved.~~ Moreover, by the appearance of

यथाहीणो हविस्सदि । (तस्मिन्नेव कानने प्रियतमां विचिन्वन्नहोरात्रा
नतिवाहयति । एतन्न पुनर्निर्वृतानामप्युत्कण्ठाकारिणा मेघोदयेनानर्थ-
धीनो भविष्यति ।)

संहजन्या—सहि तारिस्ता आकिदिविसेसा चिरं दुःखभाङ्गो ण
५ ह्रोन्ति । अवस्सं किंपि अणुगहणिमित्तं भूओवि समाअमकारणं
हविस्सदि । ता एहि उदउम्मुहस्स भअवदो सुज्जस्स उवट्ठणं कोत्त ।
(सखि तादृशा आकृतिविशेषाश्चिरं दुःखभागिनो न भवन्ति । अवश्यं
किमप्यनुग्रहनिमित्तं भूयोपि समागमकारणं भविष्यति । तदेहि
उदयोन्मुखस्य भगवतः सूर्यस्योपस्थानं कुर्वः ।)

१०

(इति निष्क्रान्ते ।)

(प्रवेशकः)

[ततः प्रविशति उन्मत्तवेधो राजा ।]

राजा—आः दुरात्मन् रक्षस्तिष्ठ तिष्ठ । क मे प्रियतमामादाय
गच्छसि । हन्त शैलशिखराद्गगनमुत्पत्य बाणैर्माभिर्वर्षति ।

१५

(विभाव्य)

नवजलधरः संनद्धोऽयं न हस्तनिशाचरः

सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।

अयमपि पटुर्घातासारो न बाणपरंपरा

कनकनिकपस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥ १ ॥

२० (विचिन्त्य ।) क नु खलु रम्भोरुर्गता स्यात् ।

तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घं न सा कुप्यति

स्वर्गायोत्पतिता भवेन्मयि पुनर्भावाद्रमस्या मनः ।

१ अप्पदीआरो...तिः तवकेमि । (R. B.), २ After हविस्सदि R. and B. have the following: सह०—सहि कोवि अस्थि समागमोवाओ । चित्र०—गौरीचरणराअसंभवं संगमणमणि वज्जिअ कुदो से समागमोवाओ । सह०—सहि.... ३ आकाशवद्धलक्ष्यः (-क्षः B.) सोन्मादः । (R. B.),

these clouds which cause uneasiness even to those who are happy, he will be subject to a great misfortune.

SAHA. . Friend, such noble forms are not doomed to suffer misery for long. There will undoubtedly turn up some means or the other for the re-union, brought about by someone's favour (as an antidote against the curse). Come along, then, let us wait upon the Sun-god who is about to rise. [*Exeunt.*]

End of the Praveśaka.

(Enter the King dressed as a madman)

KING : You wicked demon, stay, stay ! Whither are you going, carrying my beloved (with you) ? Ah ! He has flown up into the heavens from the summit of the mountain, and is showering arrows upon me (*Observing closely*)

This is a fresh cloud quite ready (to pour down) and not a haughty demon girded in armour ; this is the rain-bow, and not an (archer's) bow, drawn to its utmost length ; this again is a sharp shower of rain and not a volley of arrows, and this here that shines like a streak of gold (on the touch-stone) is lightning and not my beloved Urvaśī. (1)

(*Pondering*) Where indeed could that beautiful lady, (lit. plantain-thighed) have gone !

May it be that she is standing (near me), but concealed through her supernatural power, on account of anger ; (that cannot be, for) she cannot be angry (with me) for a long time. May she have flown up to heaven,
वि. ८

तां हर्तुं विबुधद्विषोपि न च मे शक्ताः पुरोवर्तिनीं
सा चात्यन्तमदर्शनं नयनयोर्यतेति कोयं विधिः ॥ २ ॥

(दिशेवलोक्य । मनिश्चासम्) अये परावृत्तभागधेयानां दुःखं दुःखानु-
बन्धि । कुतः

५ अयमेकपदे तथा वियोगः प्रियया चोपनतः सुदुःसहो मे ।
नववारिधगेदयादहोभिर्भविताव्यं च निरातपैर्द्विरम्यैः ॥ ३ ॥

(विहस्य ।) मुधैव खलु मया मनसः परितापवृद्धिरपेक्ष्यते । यथा
मुनयोपि व्याहरन्ति राजा कालस्य कारणमिति । तत्किमहं जलदसमयं
न प्रत्यादिशामि । अथ वा प्रावृषेण्यैरेव लिङ्गैर्मम राजोपचारः संग्रतिः ।

१० कथमिव ।

विद्युल्लेखाकनकरुचिरं श्रीवितानं ममाभ्रं
व्याधूयन्ते निचुलतरुभिर्मञ्जरीचामराणि ।
धर्मच्छेदात्पटुतरगिरो वन्दितो नीलकण्ठा
धारासारोपनयनपरा नैगमाः सानुमन्तः ॥ ४ ॥

१५१ भवतु । किमेवं परिच्छदश्लाघया । यावदस्मिन्कानने तां प्रियामन्वेष-
यामि । (विलोक्य ।) हन्त व्यवसितस्य मे संदीपनमिव संवृतम् । कुतः

आरक्तराजिभिरियं कुसुमैर्नवकन्दली सलिलगर्भैः ।
कोपादन्तर्वाप्ते स्मरयति मां लोचने तस्याः ॥ ५ ॥

इतो गतंति कथं नु तत्रभवती मया सूचयितव्या ।

१ मध्येहं हरिभिः स्थितं हिमरुचा नेत्रे कुरङ्गीगणैः कान्तिश्चम्पककुडमलैः
कलरवो हा हा हतः कोकिलैः । मातङ्गैर्गमनं कथं कथमहो हंसैर्विभज्याधुना कान्तारे
सकलैर्विनाशय पशुवन्नीतासि किं मानिनि ॥ चन्द्रश्चण्डकरायते मृदुगतिर्वातोपि
वज्रायते । मान्यं सूचिकलायते मलयजालेपः स्फुलिङ्गायते । रात्रिः कल्पशतायते
विधिवश्चात्प्राणोपि भारायते । हा हन्त प्रमदावियोगसमयः संहारकालायते ॥
interpolated by two mss. २ निरातपत्वरम्यैः (R.) निरातपत्ररम्यैः (B.).

--but (this cannot be, for) her heart is affected with love towards me. Even the enemies of the Gods cannot carry her off from my presence. And yet she has become quite invisible to my eyes. What (a sad) fate is this ! (2)

(*Looking at the quarters, with a sigh*) Alas ! Misfortunes never come singly to those on whom Fortune has turned its back. For,

On the one hand, this extremely unbearable separation from that beloved has befallen me all of a sudden ; while on the other, the days must be very delightful, on account of the intensity of heat being removed by the advent of fresh clouds. (3)

(*Smiling*) In vain, my' d, am I neglecting the growing torment of my mind. Since even the sages say that the King is the cause of the maker of time. Why, then, should I not countermand the rainy season ? But no, (since) these signs of the rainy season are (the only insignia that are) doing me royal honour at present. How so ?

✓ The cloud, charming with the gold of the streaks of lightning, is the beautiful canopy. The chowries of their sprouts are being waved (over me) by the *Nicula* trees. The peacocks, shrieking out more loudly owing to the close of summer, are my hards ; and the mountains, bearing down torrential rainwater, are the traders presenting to me abundant wealth. (4)

Well, what is the good of praising my own paraphernalia ? I will, in the first place, search for my beloved in this forest. (*Looking*) Alas, here is something like an aggravation of my suffering, as I make up my mind (to look for her), since

This fresh Kandalī-plant, with its flowers having red-dish streaks (on them), and with water inside, reminds me painfully of her eyes, full of tears through anger. (5)

How should I trace her ladyship as having gone in a particular way ?

पद्भ्यां स्पृशेद्वसुमतीं यदि सा सुगात्री
 मेघाभिघृष्टसिकतासु वनस्थलीषु ।
 पञ्चान्नता गुरुनितम्बतया ततोऽस्या
 दृश्येत चारुपदपङ्क्तिरलक्तकाङ्का ॥ ६ ॥

५ (परिक्रम्यावलोक्य च सहषम् ।) उपलब्धमुपलक्षणं येन तस्याः क्रोप-
 नाया मार्गोऽनुमीयते ।

हतोष्ठरागैर्नयनोदबिन्दुभिर्निमग्ननाभेर्निपतद्भिरङ्कितम् ।
 च्युतं रुपा भिन्नगतेरसंशयं शुकोदरदयाममिदं स्तनान्शुकम् ॥ ७ ॥

(विभाव्य ।) कथम् । सेन्द्रगोपं नवशाद्वलमिदम् । कुतो नु खलु
 १० निर्जने वने प्रियाप्रवृत्तिरवगमयितव्या । (दृष्ट्वा ।) अये आसारो-
 च्छ्वसितशैलेयस्थलीपापाणमारूढः

आलोकयति पयोदान्प्रवलपुरोवातताडितशिखण्डः ।
 केकागर्भेण शिखी दूरोन्नमितेन कण्ठेन ॥ ८ ॥

(उपेत्य) यावदेतं पृच्छामि ।

१५ नीलकण्ठ ममोत्कण्ठा वनेस्मिन्वनिता त्वया ।
 दीर्घापाङ्गा सितापाङ्गा दृष्ट्वा दृष्टिक्षमा भवेत् ॥ ९ ॥

कथमदत्त्वा प्रतिवचनं नर्तितुं प्रवृत्तः । किं नु खलु हर्षकारणमस्य ।
 (विचिन्त्य ।) भवतु । विदितमेतत् ।

मृदुपवनविभिन्नो मत्प्रियाया विनाशाद्
 २० घनरुचिरकलापो निःसपत्नोऽस्य जातः ।
 रतिविगलितबन्धे केशहस्ते सुकेदयाः
 सति कुसुमसनाथे किं करोत्येष बर्ही ॥ १० ॥

१ भवतु 'आदास्ये तावत् । (परिक्रम्य विभाव्य च सास्त्रम्) (R. B.).
 २ अयमासारोच्छलितशैलतटस्थली । (R. B.).

If that fair-limbed lady were to touch with her feet the earth, there would be seen in these forest-regions, the sands wherein are showered over with rain, the line of her beautiful foot-prints, marked with red lac, and sunk behind (towards the heels) owing to her heavy hips. (6)

(*Walking about and looking, joyfully*) I have found out a mark from which the path taken by the irascible lady may be inferred

This is, doubtless, her breast-garment, dark-green like the belly of a parrot, and marked with drops of tears which, as they fall, carry with them the red paint of the lips. (the breast-garment) of that lady having a deep navel, and which dropped down as she walked with faltering steps through anger (7)

(*Observing closely*) What ! This is only fresh green grass with the *Indragopa* insects thereon. Whence, then, shall I get any tidings about my beloved in this lonely forest ? (*Looking*) Ah ! here perched on a stone in the rocky soil emitting vapour on account of the showers of rain,

A pea-cock, whose tail buffeted by the strong fore-wind, looks at the clouds, with his neck raised high up and full of notes. (8)

(*Approaching*) I shall just enquire of him.

O peacock, having white corners of the eye, did you see, in this forest, my beloved who has a prominent neck and long eyes ? She is a sight to see ! (9)

How now ! He has commenced dancing without giving me a reply. What possibly may be the cause of his joy ? (*Contemplating*) Yes, I see it.

Owing to the disappearance of my beloved, his thick and beautiful plumage, ruffled by a gentle breeze, has become peerless. What would this peacock have done, if the abundant and beautiful tresses of that lady with charming hair, decked with flowers and with their tie loosened in sport, were in existence ? (10)

भवतु । परव्यसननिवृत्तं न खल्वेनं पृच्छामि । (परिक्रम्य ।)
इयमातपान्तमंधुक्षितमदा जम्बूविटपमव्यास्ते परभृता । विहंगमेषु पण्डिता
जातिरेषा । यावदेनामभ्यर्थय ।

५ त्वां कामिनो मदनदूतिमुद्राहरन्ति
मानावभगङ्गनिपुणं त्वममोघमस्त्रम् ।
तामानय प्रियतमां मम वा समीपं
मां वा नयाशु कलभापिणि शत्रु कान्ता ॥ ११ ॥
किमाह भवती । कथं त्वामेवमनुरक्तं विहाय गतेति । शृणोतु भवती ।
कुपिता न तु कोपकारणं सकृदप्यात्मगतं स्मराम्यहम् ।
१० प्रभुता रमणेषु योषितां न हि भवस्खलितान्यपेक्षते ॥ १२ ॥
कथं कथाच्छेदकारिणी स्वकार्य एव सक्ता ।

महदपि परदुःखं शीतलं सभ्यगाहुः
प्रणयमगणयित्वा यन्ममापद्रवस्य ।
अधरमिव मदान्धा पातुमेषा प्रवृत्ता
१५ फलमभिमुखपाकं राजजम्बूदुमस्य ॥ १३ ॥

एवंगतेषु प्रियेव मे मञ्जुस्वनेति न कोपोऽस्याम् । इतो वयम्—
(परिक्रामितकेन । कर्णं दत्त्वा ।) अये दक्षिणेन प्रियाचरणनिक्षेपशंसी नूपुर-
रवः । यावदत्र गच्छामि (परिक्रम्य) अहो धिग् धिक् ।

मेघदयामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् ।
२० कूजितं राजहंस्त्रानां नेदं नूपुरशिञ्जितम् ॥ १४ ॥

भवतु । यावदेते मानसोत्सुकाः पतत्रिणः सरसो नोत्पतन्ति तावदे-
तेभ्यः प्रियाप्रवृत्तिरवगमयितव्या । (उपेत्य) भो भो जलविहंगमराज

१ नवपाकं (R. B.), २ R. and B. insert सुखमास्तां भवती ।
साधयामस्तावत् । ३ °चेतसा । कूजितं राजहंसेन । (R. B.).

Well, I will not surely ask him who takes delight in the misery of others (*Turning round*) Here is a cuckoo, with her passion inflamed by the close of the hot season, perching on a branch of the Jambū tree. This species is very clever among the birds. I will just entreat her.

Lovers call you a messenger of the god of Love, you are an unfailing missile accomplished in taming the pride (of women), either bring that beloved to me, or take me, O sweet warbler, quickly to the place where that beautiful lady may be. (11)

What did your ladyship say - "How did she go away leaving you who are so much attached to her?" Let your ladyship hear -

She was angry, but I do not remember to have given her cause for offence even once. Surely, the ascendancy of youthful women over their lovers does not stand in need of any deviation from faithful love (on the part of their lovers, for them to be angry). (12)

How now! She is engaged in her own business, thus cutting short our conversation!

It is rightly observed that the distress of others, even if it be great, is not painful, since disregarding the request of me who am plunged in misery, she (i.e. the cuckoo) has proceeded, blinded by passion, to taste the fruit of the Rājajambū tree, about to ripen, as if it were the lower lip. (13)

Even though such is the case, I cannot be angry with her, as she has a sweet voice like that of my beloved. Let me get away from here - (*Walking about and listening*) Ah, there is, on my right, the sound of anklets indicating the treading of the feet of my beloved. I shall just proceed thither (*Turning round*) Ah, alas!

This is not the twinkling of anklets, but the cooing of the royal swans, whose hearts are filled with a longing for the Mānasa lake, on seeing the quarters darkened by clouds. (14)

Well! Before these birds eager for the Mānasa lake fly up from this lake, I shall obtain from them some news about my beloved. (*Approaching*) O King of the aquatic birds!

पश्चात्सरः प्रतिगमिष्यसि मानसं तत्
 पाथेयमुत्सृज बिसं ग्रहणाय भूयः ।
 मां तावदुद्धर शुचो दयिताप्रवृत्त्या
 स्वार्थात्सतां गुरुतरा प्रणयिक्रियैव ॥ १५ ॥

५ यथोन्मुखो विलोकयति मानसोत्सुकेन मया न लक्षितेत्येवं वचनमाह ।

✓ यदि हंस गता न ते नतभूः
 सरसो रोधसि दर्शनं प्रिया मे ।
 मदखेलपदं कथं नु तस्याः
 सकलं चोर गतं त्वया गृहीतम् ॥ १६ ॥

१० अतश्च

हंस प्रयच्छ मे कान्तां गतिरस्यास्त्वया हृता ।
 विभावितैकदेशेन देयं यद्भियुज्यते ॥ १७ ॥
 (विहस्य ।) एष चोरानुशासी राजेति भयादुत्पतितैः (परिक्रम्य ।)
 अयमिदानीं प्रियासहायश्चक्रवाकः । तावदेनं पृच्छामि ।

१५ रथाङ्गनामन् वियुतो रथाङ्गश्रोणिबिम्बया ।
 अयं त्वां पृच्छति रथी मनोरथशतैर्वृतः ॥ १८ ॥

कथं कः क इत्याह । मा तावत् । न खलु विदितोहमस्य ।

सूर्याचन्द्रमसौ यस्य मातामहपितामहौ ।
 स्वयं वृतः पतिर्द्वाभ्यामुर्वश्या च भुवा च यः ॥ १९ ॥

२० कथं तूष्णीं स्थितः । भवतु । उपालप्स्ये तावदेनम् ।

सरसि नलिनीपत्रेणापि त्वमावृतविग्रहां
 ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः ।
 इति च भवतो जायास्नेहात्पृथक्स्थितिभीरुता
 मयि च विधुरे भावः कान्ताप्रवृत्तिपराङ्मुखः ॥ २० ॥

१ त्वम् । (R. B.). २ R. B. Insert : यावदन्यमवकाशमवगाहिष्ये ।
 ३ कोऽयं (R. B.).

You will go to the Mānasa lake afterwards ; lay aside the lotus-stalk, your provision for the journey, to be taken up again. First save me from grief by giving me news of my beloved ; (for), to the good, the business of a suppliant is more important than their own interest (15)

Inasmuch as he looks up, he seems to say - , I did not notice her, as I was eager to go to the Mānasa lake'

If, O swan, my beloved with curved eye brows was not seen by you on the bank of the lake, how could you, O thief, steal away (i.e. imitate) her entire gait, wherein the steps are sportive through passion ? (16)

Therefore,

O swan, give me back my beloved, (since) you have stolen her gait : He with whom a part (of the stolen property) is taken away, the whole is lost.

(*Laughing*) It has flown away out of fear thinking that I am a King, the chastiser of thieves. (*Walking about*) Here is a Cakravāka bird in the company of his mate ; I shall just enquire of him.

Filled with hundreds of desires, O *Cakravāka*, here does this warrior King, separated from his beloved having wheel-like round hips, ask you. (18)

What, he asks,—' Who are you ? ' It must not be so Surely he does not know me,

Whose maternal and paternal grand-fathers are the Sun and the Moon, and who is chosen as a husband, of their own free will, by both *Urvaśī* and the Earth (19)

What, he remains silent ! Well ! I will taunt him -- When the person of your mate is screened even by the leaf of a lotus in the lake, you consider her to be at a distance (from you), are filled with anxiety and go on wailing. Such is your fear of separation on account of your fondness for your mate ; and yet such are your feelings, averse to (giving me) news about my beloved, towards me, who am (actually) bereaved of my beloved. (20)

सर्वथा मदीयानां भागधेयानां विपर्ययेण प्रभावप्रकाशः । यावदन्यमव-
काशमवगाहे । (पदान्तरे स्थित्वा ।) भवतु न तावद्रच्छामि ।

इदं रुणद्धि मां पद्ममन्तःकुञ्जितपट्टपदम् ।

मया दद्याधरं तस्याः ससीत्कारमिवाननम् ॥ २१ ॥

५ भवतु । आरमेनैव कमलाभ्यासिनि मधुकरे प्रणयित्वं करिष्ये इतो
गतस्यानुशयो मा भूदिति ।

मधुकर मदिपक्ष्याः शंस तस्याः प्रवृत्तिं—

(विभाव्य ।)

वरत्तनुरथवासौ नैव दृष्ट्वा त्वया मे ।

१० यदि सुरभिर्मवाप्स्यस्तन्मुखोच्छ्वासागन्धं
तव रतिरभविष्यत्पुण्डरीके किमस्मिन् ॥ २२ ॥

साधयामस्तावत् । (परिक्रम्यावलोक्य च ।) एष नीपस्कन्धनिषण्णहस्त-
करिणीसहायो नागराजस्तिष्ठति । अस्मात् प्रियोदन्तमुपलप्स्ये ।
(विलोक्य) भवतु न त्वरा कार्या ।

१५ अयमचिरोद्गतपल्लवमुपनीतं प्रियकरेणुहस्तेन ।
अभिलेषतु तावदासवसुरभिरसं सल्लुकीभङ्गम् ॥ २३ ॥

(क्षणमात्रं स्थित्वा ।) हन्त कृताह्निकः संवृत्तः । भवतु पृच्छामि ।

मदकल युवतिशशिकला गजयूथप यूथिकाशबलकेशी ।

स्थिरयौवना स्थिता ते दूरालोकै सुखालोका ॥ २४ ॥

२० (सहर्षम् ।) अनेन स्निग्धमन्द्रेण गर्जितेन प्रियोपलम्भशंसिना समा-
श्वासितोस्मि । साधर्म्याच्च त्वयि मे भूयसी प्रीतिः ।

१ °यानां...भाष्यविपर्ययाणामय प्रभावः । (R. B.). २ क्वणित°
(R. B.). ३ भवतु कमलसेविनि भ्रमरे प्रणयित्वं करिष्ये इतो गतस्यानुशयो
मा भूत । (R. B.). ४ अथवा ते...प्रिया मे (Pandit). ५ अभिलेख (R.).
६ मन्द्रक्वणजितेन (R. B.).

In every respect my fortune is shining in full force adversely to me. I shall move on to another place *Pausing at the next step* Well, I shall not go

This lotus, with the bees humming inside, arrests my motion, resembling as it does, the face of that lady, producing the hissing sound when the lower lip is bitten by me (21)

Well, I will prefer a request to this bee, which is resting on the lotus, so that I may not have to repent after I go away from this place

✓ O bee, give me some news about that lady with bewitching eyes (*Musing*) Or rather, that beautiful lady of mine has not at all been seen by you. If you had experienced the sweet fragrance of her breath, could you have ever fixed your love on this lotus? (22)

But let me go. (*Turning round and looking about*) Here is a lordly elephant, in the company of his mate and with his trunk resting on a branch of the Nipa tree. I shall have some news about my beloved from him (*Observing*) Or, rather, I should not make haste

Let him first taste the twig of the Sallakī tree, brought to him by his beloved mate in her trunk—the twig which has only recently put forth sprouts and which has juice fragrant like liquor. (23)

(*Waiting for a while*) Ah! He has had his meal. Well, I shall ask -O lord of the herd of elephants, who are under the influence of rut, did that lady, who is always in her youth, ever stand in the range of your far-reaching sight,—she who is the lunar digit among young ladies, whose hair is decked with the Yūthikā flowers, and who is charming to look at? (24)

(*Joyfully*) I am comforted by this sweet and deep grunting which tells me that you have seen my beloved. Besides, I entertain greater love for you owing to our mutual resemblance.

मामाहुः पृथिवीभूतामधिपतिं नागाधिराजो भवान्
 अव्युच्छिन्नपृथुप्रवृत्ति भवतो दानं ममाप्यर्थेषु ।
 स्त्रीरत्नेषु ममोर्वशी प्रियतमा यूथे तवेयं वशा
 सर्वं मामनु ते प्रियाविरहजां त्वं तु व्यथां मानुभूः ॥२५॥

५ सुखमास्तां भवान् । साधयामस्तावत् । (पार्श्वतो दृष्टिं दत्त्वा ।)
 अये सुरभिकन्दरो नाम विशेषरमणीयः सानुमानालोक्यते । प्रियश्चाय-
 मप्सरसाम् । अपि नाम सुतनुरस्योपत्यकायामुपलभ्येत । (परिक्रम्या-
 वलोक्य च ।) हन्त मदीयैर्दुरितपरिणामैर्मैत्र्येण शतहृदाशून्यः संवृत्तः ।
 तथापि शिलोच्चयमेतमपृष्ट्वा न निवर्तिष्ये ।

१० अपि वनान्तरमल्पकुचान्तरा श्रयति पर्वत पर्वसु संनता
 इदमनङ्गप्रतिग्रहमङ्गना पृथुनितम्ब नितम्बवती तव ॥ २६ ॥
 कथं तर्णीमास्ते । शङ्के विप्रकृष्टो न शृणोतीति । समीपेऽस्य गत्वा
 पुनरेनं पृच्छामि । (परिक्रम्य ।)

सर्वक्षितिभृतां नाथ दृष्ट्वा सर्वाङ्गसुन्दरी ।

१५ रामा रम्ये वनोद्देशे मया विरहिता त्वया ॥ २७ ॥

(आकर्ण्य । सहर्षम्) कथं यथाक्रमं दृष्टेत्याह । भवानपि अतः प्रियतरं
 शृणोतु । क्व तर्हि मम प्रियतमा । (नेपथ्ये तदेवाकर्ण्य ।) हा धिक् । ममै-
 वायं कन्दरमुखविसर्पी प्रतिशब्दः । (विषादं रूपयित्वा ।) श्रान्तोऽस्मि ।
 अस्यास्तावद्भिरिनद्यास्तीरे स्थितस्तरङ्गवातमासेविष्ये । इमां नवाम्बुकुल-

२० पामपि स्रोतोवहां पश्यंतो मे रमते मनः ।

१ कथमन्धकारः । भवतु विद्युत्प्रकाशेनावलोकयामि । हन्त... (R. B.). २
 Cf. Rāmāyaṇa Aranya 64. 29. 30, which begins the St. with
 कषित् क्षिति० । ३ वनान्तेऽस्मिन् (R. B.). ४ भवतु अवलोकयामि । (विशेषवलोक्य
 सखेदम् ।) कथं वायं कन्दरान्तरविसर्पी प्रतिशब्दः । (इति मूर्च्छति । उत्थायोपविश्य
 सविषादम् ।) अहह श्रान्तोऽस्मि । (R. B.). ५ पश्यता मया रतिरुपलभ्यते । (R. B.).

They call me the lord of kings ; you, (too) are the lord of elephants ; the stream of your rut is uninterrupted and broad ; my charity to the supplicants is equally alike (i.e. uninterrupted and liberal) From among the gems of women, Urvashi is dearest to me as this mate is dearest to you in this herd. You resemble me in everything, but may you never experience the pangs of separation from your beloved ! (25) ✓

May you live happily ! I now take my leave. (*Looking about him*) Ah, the mountain named *Surabhikandara*, which is particularly delightful, is in sight. It is a favourite (resort) of the nymphs. Can it be that the beautiful lady would be found out on the land lying at the foot of the mountain ! (*Walking about and looking*) Alas ! as a result of my sins, even the cloud has become destitute of lightning. Still I shall not return without questioning the mountain here.

O mountain with extensive slopes, has that lady, whose breasts have little space between them, whose joints are well-turned and who has beautiful hips, resorted to this forest-region which is the possession of Love ? (26)

What, he is silent ! I fear he cannot hear me, being at a distance I shall go near him and then ask (*Walking about*)

O Lord of all the mountains, was that lady beautiful in all her limbs, and separated from me, seen by you in this forest-region ? (27)

(*Listening, with delight*) What, does he say that he saw her in the very order of my words ! May your honour also hear something more pleasant than this. Where then is my beloved ? (*Hearing the same words behind the scenes*) Alas ! This is but an echo of my words emerging from the mouth of a cave. (*Gesticulating disappointment*) I am exhausted. I shall first enjoy the breeze blowing over the waves, sitting on the bank of this mountain river. My mind is delighted at the sight of this stream, even though it is turbid with fresh rain-water.

तरङ्गभ्रमङ्गा क्षुभितविहगश्रेणिरसना

विकर्पन्ती केन वसनमिव संरम्भशिथिलम् ।

यथाविद्धं यान्ती स्खलितमभिसंधाय बहुशो

नदीभावेनेयं ब्रुवन्नसहना सा परिणता ॥ २८ ॥

५ भवतु । याचिष्ये तावदेनाम् । (अञ्जलिं कृत्वा ।)

त्वयि निवद्धरतेः प्रियवादिनः प्रणयभङ्गपराङ्मुखचेतसः ।

कमपराधलवं मम पश्यसि त्यजसि मानिनि दासजनं यतः ॥ २९ ॥

अथ वा परमार्थसरिदेवैषा । न खल्वर्वशी पुरुरवसमपहाय समुद्राभिसारिणी

भवन्प्रियति । भवतु अनिर्वेदप्राप्याणि श्रेयांसि । यावदमुमेव प्रदेशं गच्छामि

१० यत्र मे नयनयोः सुनयना तिरोभूता । (परिक्रम्य अवलोक्य ।) हन्त दृष्ट-

मुपलक्षणं तस्या मार्गस्य ।

रक्तकदम्बः सोऽयं प्रियया घर्मान्तशंसि यस्यैकम् ।

कुसुमसमप्रकेसरविषममपि कृतं शिखाभरणम् ॥ ३० ॥

(विलोक्य ।) इमं तावत् प्रियाप्रवृत्तिनिमित्तं सारङ्गनासीनमभ्यर्थये ।^४

१५ कृष्णशारच्छविर्योसौ दृश्यते काननश्रिया ।

वैनशोभावलोकाय कटाक्ष इव पातितः ॥ ३१ ॥

(विलोक्य ।) किं नु खलु मामवधीरयन्निव अन्यतोमुखः संवृत्तः । (दृष्ट्वा)

अस्यान्तिकमायान्ती शिशुना स्तनपायिना मृगी रुद्धा ।

तामयमनन्यदृष्टिर्भुञ्जग्रीवो विलोकयति ॥ ३२ ॥

१ पदाविद्धम् (R.); यथाखेलम् (some mss.) K. & some mss. support यान्ती ; Pandit favours याति. २ प्रसादयामि (R. B.), ३ Some mss. here add :—(परिक्रम्याशोकवमलोक्य) रक्ताशोक कृशोदरी क्व नु गता (त्यक्त्वानुरक्त जनम् ।) (पवनधूयमानमूषांशमवलोक्य ।) नो दृष्टेति मुधैव चालयसि यद्वातार्भभूर्तं शिरः । उत्कण्ठाघटमानपदपदघटासंघट्टष्ट [प्य] च्छदस्तत्पादाहतिमन्तरेण भवतः पुष्पोद्गमोऽयं कुतः ॥ ४ R. reads after this :—अभिनवकुसुमस्तवकितताम्रवरस्य परिसरे मदकलकफिलकूजितमधुपङ्गकारमनोहरे । नन्दनविपिने निजकरिणीविरहानलेन संतप्तो विचरति गजाधिपतिरैरावतनामा ॥ (also B. with minor variation)
५ नवशष्पावलोकाय (R. B.); मेघकालावलोकाय, read by some mss.

Since this one, having the waves for the knitting eyebrows, the row of frightened birds for the (jingling) zone, trailing the foam like a garment loosened through anger, is moving on in a crooked manner, avoiding the many interruptions, I feel sure that this one is that inexorable lady (Urvaśī), transformed into a river, (going with uneven steps and constantly brooding over my lapse) (28)

Well, I shall prefer my request to her (*Folding his hands*)

O proud lady, what fault, however slight, do you detect in me, who have fixed my affections on you, who speak sweet words, and whose mind is averse to any deviation from faithful love, that you forsake (me), your bondman? (29)

✓ Or it is a real river, for Urvaśī will not surely proceed to meet the sea abandoning Purūravas. Well, good fortunes cannot be obtained by sorrowing. I shall just go to that very place where that lady with beautiful eyes disappeared from my gaze. (*Turning and observing*) O joy! I have found a trace of her track.

This is that red Kadamba plant, a blossom of which, indicative of the close of summer, although rough on account of the filaments not being fully developed, was used by my beloved as an ornament for her hair. (30)

(*Seeing*) Let me pray for some news about my beloved this antelope, squatting here—

Who, with his dark variegated colour is, as it were, a glance cast by the Sylvan Beauty for the purpose of observing the splendour of the woods (31)

(*Observing*) Why, indeed, has he turned his face in another direction, as if disregarding me? (*Looking*)

The female deer, approaching him, is obstructed by the lawn, which sucks her breasts; and this one (viz. the stag) with his neck bent, and his gaze fixed on nothing else, is looking at her (32)

हंहो यूथपते

अपि दृष्टवानसि मम प्रियां वने

कथयामि ते तदुपलक्षणं शृणु ।

पृथुलोचना सहचरी यथैव ते

५ सुभगं तथैव खलु सापि वीक्षते ॥ ३३ ॥

कथमनादृत्य मद्वचनं कलत्राभिमुखं स्थितः । उपपद्यते । परिभवा-

स्पदं दशाविपर्ययः । इतो वयम्—(परिकामितकेन ।)

(अवलोक्य ।) अये किं नु खलु शिलाभेदान्तरगतं नितान्तारक्त-
मिदमालोक्यते ।

१० प्रभालेपी नायं हरिहतमृगस्यामिषलवः

स्फुलिङ्गाः स्यादग्नेर्गगनमभिवृष्टं पुनरिदम् ।

(विभाव्य ।)

अये रक्ताशोकस्तवकसमरागो मणिरयं

यमुद्धर्तुं पूषा व्यवसित इवालम्बितकरः ॥ ३४ ॥

१५ हरति मे मनः । आदास्ये तावदेनम् । अथ वा

मन्दारपुष्पैरधिवासितायां यस्याः शिखायामयमर्पणीयः ।

सैव प्रिया संप्रति दुर्लभा मे किमेनमस्त्रोपहतं करोमि ॥ ३५ ॥

(नेपथ्ये ।) वत्स गृह्यतां गृह्यताम् ।

संगमनीय इति मणिः शैलसुताचरणरागयोनिरयम् ।

२० आवहति धार्यमाणः संगममच्चिरौत्प्रियजनेन ॥ ३६ ॥

राजा—(कर्णं दत्त्वा ।) को नु खलु मामेवमनुशास्ति ।

(दिशोवलोक्य ।) अये अनुकम्पते मां कश्चिन्मृगचारी मुनिर्भगवान् ।

भगवन् अनुगृहीतोऽस्म्यहमुपदेशाद्भवतः ।

१ Before this one ms. reads.—क्वाकार्यं शिलाक्षमणः क्व च कुले
भूयोपि दृश्येत सा दोषाणां प्रशमाय नः श्रुतमहो कोपेपि कान्तं सुखम् ।
किं वक्षन्त्यपकल्मषाः कृतधियःस्वप्नेपि सा दुर्लभा चेत्तः स्वास्थ्यमुपेहि कः खलु
युवाः धन्यो धरं धास्यति ॥ २ गजस्य (B.). ३ गहनम् (K.). दहनम् (B.).

४ वनीयो मणिरिह (R. B.). ५ आशु (R. B.).

O Lord of the herd !

Did you see my beloved in the forest ? I will tell you a characteristic of hers ; listen she, too, glances gracefully just as your mate with her large eyes does (33)

What, he has turned away his face towards his wife, ignoring my words altogether ! It is but natural The reverse of fortune is an object of contempt ! I shall go away from here - (*Turning round*)

(*Gazing*) What, indeed, can this be, of a deep red hue, in the crevice of the rock ?

Surrounded with lustre this cannot be a piece of the flesh of a deer killed by a lion, may it be a spark of fire ? But then it has rained just now (*Observing closely*)

Ah ! this is a jewel having the redness of a bunch of red Aśoka flowers, to take up which the Sun is, as it were, endeavouring with his hands (rays) stretched forth. (34)

It captivates my mind. I shall take it up. Or

That beloved herself, in whose hair scented with the Mandāra flowers, this (gem) is fit to be placed, is difficult for me to secure ; why, then, should I soil it with my tears ? (35)

(*Behind the scenes*) Child, take it up, take it up.

This is the Sangamaniya jewel, produced from the red lac applied to her feet ~~by the~~ Daughter of the Mountain (viz. Gaurī) When worn, this brings about union with one's beloved before long (36)

KING : (*Listening*) Who indeed is this that directs me thus ? (*Looking into the quarters*) Ah, it is some revered sage, leading the life of a deer, who takes pity on me. Revered Sir, I am obliged to you for your advice (*Taking up the jewel*)

वि. ९.

(मणिमादाय ।) हं हो संगमनीय

तथा वियुक्तस्य विलग्नमभ्यया
भविष्यसि त्वं यदि संगमाय मे ।

ततः करिष्यामि भवन्तमात्मनः

५ शिखामणिं वालमिवेन्दुमीश्वरः ॥ ३७ ॥

(परिक्रम्यावलोक्य च ।) अये किं नु खलु कुसुमरहितामपि लतामिमां
पश्यतो मे रतिरुपलब्धा । अथ वा स्थाने मनोरमा ममेयम् । इयं हि

तन्वी मेघजलार्द्रपल्लवतया धौताधरेवाश्रुभिः

शून्येवाभरणैः स्वकालविरहाद्विश्रान्तपुष्पोद्गमा ।

१० चिन्तामौनमिवास्थिता मधुलिहां शब्दैर्विना लक्ष्यते

चण्डी मामवधूय पादपतितं जातानुतापेव सा ॥ ३८ ॥

यावदस्याः प्रियानुकारिण्याः परिप्लव्णयि भवामि । (इति लतामालिङ्गति ।)

[ततः प्रविशति तत्स्थान एवोर्वशी ।]

राजा—(निमीलिताक्ष एव स्पर्शं रूपयित्वा ।) अये उर्वशीगात्रसंप-

१५ कादिव निर्वृतं मे शरीरम् । तथापि न पुनरस्ति विश्वासः । कुतः

समर्थये यत्प्रथमं प्रियां प्रति

क्षणेन तन्मे परिवर्ततेन्यथा ।

अतो विनिद्रे सहसा विलोचने

करोमि न स्पर्शविभावितप्रियः ॥ ३९ ॥

२० (शनैश्चक्षुर्हन्मील्य) कथं सत्यमेव प्रियतमा ।

उर्वशी—(बाष्पं विसृज्य ।) जेदु जेदु महाराओ । (जयतु

जयतु महाराजः ।)

१ मम मनो रमते । (R. B.). २ तन्वी. ३ (शनैरुन्मील्य चक्षुषी [शनैरुन्मी-
लयन् ।] कथं सत्यमेवोर्वशी । (इति मूर्च्छितः पतति) after प्रियतमा (R. B.).

४ समाश्वसितु समाश्वसितु महाराजः । राजा—(संज्ञां लब्ध्वा) प्रिये अद्य जीवितम् ।
त्वद्वियोगो० (R. B.).

O Sangamanīya !

If you would bring about my union with that lady who has an exceedingly slender waist, (and) from whom I am separated, I shall then make you my crest-jewel, as Śiva makes the young moon (his). (37)

(*Walking about and looking*) Ah, why is it that my passion is roused at the sight of this creeper though it is destitute of flowers? Or, it is but proper that she should gladden my heart. For this

Slender one (creeper) on account of its leaves being wet with rain-water, appears as if its lower lip has been washed with tears; on account of its having ceased to put forth flowers owing to the lapse of its (flowering) Season, it is, as it were, void of ornaments; destitute of the hum of bees, it seems as if it resorted to silence due to anxiety; thus, it is, as it were that irascible lady, who, after having spurned me when I fell at her feet, is now filled with remorse. (38)

I shall just enjoy the delight of an embrace with this (creeper) that resembles my beloved. (*Embraces the creeper.*)

(*Then enters Urvaśī at that very place.*)

KING : (*Gesticulating the sensation of touch while yet his eyes are closed*) Ah ! my body is comforted, as if by a contact with the body of Urvaśī ; yet I cannot believe in this. For,

Whatever I first believe to be pertaining to my beloved, turns out to be something else the next moment. I will not, therefore, open my eyes all at once, even when I have discovered my beloved by her (peculiar) touch. (39)

(*Gradually opening his eyes*) What ! It is forsooth, my beloved.

URVAŚĪ : (*Shedding tears*) Victory to my Lord !

राजा—

त्वद्वियोगोद्भवे तन्वि मया तमसि मज्जता ।

दिष्ट्या प्रत्युपलब्धासि चेतनेव गतासुना ॥ ४० ॥

उर्वशी—अभ्यन्तरकरणाए मए पच्चल्लखीकिदवुत्तन्तो खु महा-
५ राओ । (अभ्यन्तरकरणया मया प्रत्यक्षीकृतवृत्तान्तः खलु महाराजः ।)

राजा—अभ्यन्तरकरणयेति न खलु ते वचनार्थमवैमि ।

उर्वशी—कहइरूपं । इमं दाव पसीददु महाराओ जं मए कोपवणं
गदाए एदं अवथ्यन्तरं पाविदो महाराओ । (कथयिष्यामि । एतत्तावत्
प्रसीदतु महाराजो यन्मया कोपवणं गतया एतदवस्थान्तरं प्रापितो
महाराजः ।)

राजा—कल्याणि न तावदहं प्रसादयितव्यः । त्वद्दर्शनादेव प्रसन्नः
सत्वाह्यान्तःकरणो ममान्तरात्मा । कथय कथमियन्तं कालमवस्थिता मया
विना भवती ।

उर्वशी—सुणादु महाराओ । भववदा कुंमारेण सासदं कुमारवदं
१५ गेण्हिअ अकलुसो णाम गन्धमादणकच्छो अइझासिजो किदो अ
एस विही । (शृणोतु महाराजः । भगवता कुमारेण शाश्वतं कुमारव्रतं
गृहीत्वा अकलुपो नाम गन्धमादनकच्छोऽप्यासितः कृतश्चैप विधिः ।)

राजा—क इव ।

उर्वशी—-जो इमं पदेसं इत्थिआ पविसदि सा लदाभावेण परिण-
२० मिस्सदि । गोरीचरणसंभवं मणिं विणा तदो ण मुच्चिस्सदिति । साहं

१ चण्डि (R. B. and some mss.). २ महासेणेण (B. & some mss.).
३ जा किल इत्थिआ इमं देसं आगमिस्सदि सा लताभावेण परिणदा
भविस्सदि । किदो अ सावान्तो गोरीचरणराअसंभवं मणिं वज्जिअ लदाभावं ण
मुच्चिस्सदि ति । तदो अहं गुरुसावसंमूढहिअआ यिसुमरिददेवदाणिअमा अह्वका-
जनपरिहरणीअं कुमारवणं पविद्वा । पवेसाणन्तरं अ काण्णोवन्तवत्तिलदाभाएण
परिणदं मि ह्वम् । (R. B. with variations).

KING : While sinking into the darkness caused by separation from you, O slender one, I have luckily recovered you, as a dead man regains consciousness (40).

URVASHĪ : With my sense-organs concealed within, I witnessed the state of Your Majesty

KING : I cannot understand what you mean by your "with my sense-organs concealed within"

URVASHĪ : I shall explain. In the first place, however, may Your Majesty be pleased to excuse me for having reduced you to such a condition, when under the influence of anger.

KING : Blessed lady, you need not propitiate me ; at your very sight, my soul together with its internal and external senses is gratified. Tell me, how your ladyship could stay so long without me

URVASHĪ : May Your Majesty listen. The divine Kārtikeya, having taken the vow of perpetual celibacy, settled upon the bordering region of the Gandhamādana, called *Akalusa*, and laid down this rule .

KING : Which one

URVASHĪ : " Whosoever lady enters this region shall be transformed into a creeper, and will not be freed from that form except with the help of the gem produced from the feet of Gaurī."

गुरुसावसंमूढहिअआ देवदासमअं विसुमरिअ अगहिदाणुणआ कुमारवणं
पविट्ठा । पवेसाणन्तरं एव वासन्ती लदा संवुत्ता । (यैतं प्रदेशं स्त्री प्रवेक्ष्यति
सा लताभावेन परिणंस्यति । गौरीचरणसंभवं मणिं विना ततो न मोक्ष्यत
इति । साहं गुरुशापसंमूढहृदया देवतासमयं विस्मृत्यागृहीतानुत्तया
५ कुमारवर्नं प्रविष्टा । प्रवेशानन्तरमेव वासन्ती लता संवृत्ता ।)

राजा—सर्वमुपपन्नम् ।

रतिखेदसुप्तमपि मां शयने या मन्यसे प्रवासगतम् ।
सा त्वं प्रिये सहैथाः कथं मदीयं चिरविद्योगम् ॥ ४१ ॥

इदं तैद्यथाकथितं त्वत्संगमनिमित्तं पुनरुपलब्ध मणिप्रभावादासादिता
१० त्वमस्माभिः । (मणिं दर्शयति ।)

उर्वशी—अम्मो संगमणीओ । अदो खु महाराएण आलिङ्गिदि-
मेत्तव पकिदिथहि संवुत्ता । (अहो संगमनीयः । अतः खलु महाराजेन
आलिङ्गितमात्रैव प्रकृतिस्थास्मि संवृत्ता ।) (मणिमादाय मूर्धनि वहति ।)

राजा—एवमेव सुन्दरि क्षणमात्रं स्तीयताम् ।

१५ स्फुरता विच्छुरितमिदं रागेण मणेरल्लाटनिहितस्य ।
श्रियमुद्रहति मुखं ते बालातपरक्तकमलस्य ॥ ४२ ॥

उर्वशी—महन्तो खु कालो तुह पइहाणदो णिग्गदस्स । असू-
अन्ति मे पकिदीओ । ता एहि णिवुत्तह । (महान् खलु कालस्तव
प्रतिष्ठानान्निर्गतस्य । असूयन्ति मह्यं प्रकृतयः । तदेहि निवर्तावहे ।)

१ इदं तैद्यथाकथितं त्वत्संगमनिमित्तं पुनरुपलब्धप्रभावमस्माभिः । (R.).
२ पिअंबद महन्तो कखु कालो अह्माणं पइहाणदो निग्गदाणं । कदाइ असूइ-
स्सन्ति पकिदिओ अह्माणम् । ता एहि । गच्छह । (R. B.).

With my mind stupefied by the curse of the preceptor, and forgetting the rule of the deity, I entered the forest sacred to Kumāra, without accepting your entreaties. Immediately after entering, I was transformed into a vernal creeper.

KING · Everything is explained (now).

How else could you, who used to think that I had gone on a journey, when I was only sleeping in the bed out of exhaustion due to sport, bear, O beloved, a long separation from me? (41)

I have regained you by virtue of this gem, having learnt from a sage that it was the means of reunion with you, as (already) related by you (*Shows her the gem*)

URVĀŚĪ : O, it is the *Sangamaniya* jewel ! Hence it was that I recovered my former self as soon as I was embraced by Your Majesty (*Taking the jewel, she wears it on her head.*)

KING Fair lady, stand thus for a while.

This face of yours covered over with the flashing redness of the gem placed on the forehead, bears the beauty of a lotus reddened by the morning Sun (42)

URVĀŚĪ : It is long since you came away from *Pratiṣṭhāna*. The subjects will be finding fault with me ; come, then, let us return.

राजा—यदाज्ञापयति भवती ।

उर्वशी—कहं महाराजो गन्तुं इच्छदि । (कथं महाराजो गन्तु-
मिच्छति ।)

राजा—

५ अचिरप्रभाचिलसितैः पताकिना
सुरकार्मुकाभिनवचित्रशोभिना ।
गमितेन खेलगमने विमानतां
नय मां नवेन वसतिं पयोमुचा ॥ ४३ ॥

[इति निष्क्रान्ताः सर्वे]

विक्रमोर्वशीये चतुर्थोऽङ्कः समाप्तः ।

KING : As your ladyship desires.

URVASHI : How does Your Majesty wish to go?

KING : A lady with a sportive gait, carry me to my residence on a new cloud made into a balloon, possessing banners in the form of the flashes of lightning, and appearing beautiful with fresh paintings in the form of the rain-bow (43) [*Exeunt omnes*].

End of the Act IV

पञ्चमोऽङ्कः ।

[ततः प्रविशति परितुष्टो विदूषकः ।]

- विदूषकः**—दिष्टिओ चिरस्स कालस्स उव्वसीसहाओ गन्दण-
वणप्पमुहेसु देवदारण्णोसु विहरिअ पडिणिवुत्तो पिअवअस्सो । दाणिं
५ ससक्कारोवआरेहिं पकिदीहिं अणुरज्जन्तो रज्जं करोदि । अमंताणत्तणं
वज्जिअ ण किंवि से^५ हीणं । अज्ज तिहिविसेसोत्ति भअवदीणं गङ्गा-
जमुणाणं संगमे देवीहिं^६ सह किंदाहिसेओ संपदं उवआरिअं पँविट्ठो -
ता जाय तत्तभवदो अलंकारीअमाणस्स अणुलेवणमले अग्रभागी होमि ।
(इति परिक्रामति) (दिष्ट्या चिरस्य कालस्य उर्वशीसहायो नन्दनवन-
१० प्रमुखेषु देवतारण्येषु विहृत्य प्रतिनिवृत्तः प्रियवयस्यः । इदानीं ससक्का-
रोपचारैः प्रकृतिभिरनुरज्यमानो राज्यं करोति । असंतानत्वं वर्जयित्वा
न किमप्यस्य हीनम् । अद्य तिथिविशेष इति भगवत्योर्गङ्गायामुनयोः
संगमे देवीभिः सह कृताभिषेकः सांप्रतमुपकार्यं प्रविष्टः । तद्यावत्तत्र-
भवतोऽलंक्रियमाणस्यानुलेपनमाल्ये अग्रभागी भवामि ।) (इति परिक्रामति ।)

१५

[नेपथ्ये ।]

- हद्धी हद्धी । दुऊलुत्तरच्छदे तालवेण्टाधारे णिखिविअ णीअ-
माणो मए भट्ठिणो अम्भन्तरविलासिणीमोल्लिरअणजोगो मणी आमि-
ससङ्किणा निब्धेण अखिवत्तो । (हा धिक् हा धिक् । दुकूलोत्तरच्छदे
तालवृन्ताधारे निक्षिप्य नीयमानो मया भर्तुरभ्यन्तरविलासिनीमौल्लिरच-
२० नयोग्यो मणिरामिषशङ्किना गृध्रेणाक्षितः ।)

१ हृष्ट (R. B.), २ ही ही भो दिष्टिआ । (R. B.), ३ पदेसेसु (R. B.),
४ पविसिअ णअरं दाणिं सकज्जाणुसासणेण पइदिमडण्लं अणुरज्जअन्तो रज्जं
करोदि । (R. B.), ५ सोअणीअं [शोचनीयम्] (R. B.), ६ देवीए (R. B.)
७ उवविट्ठो (R.), ८ हद्धी हद्धी एसो तालवेण्टपिधानं णिखिविअ णीअमाणो अच्छ-
राविरहिदेण मजल्लिरअणदाए पओइदी मणी... (B. R. with variations).

ACT V

(Then enters the Vidūsaka in high glee.)

Vidū. : It is a happy event that my dear friend has returned, accompanied by Urvaśi, after having enjoyed himself for a long time in the forests sacred to the gods, such as Nandana. Now he governs the kingdom, gratified by his subjects with various complimentary presents. He has nothing wanting ^{except an issue} ~~except an issue~~ To-day being a particularly sacred day, after having bathed along with the queens at the confluence of the worshipful Ganges and the Jumna, he has just entered the royal tent. While, therefore, his honour's toilet is being performed, I shall be the first one to share the perfumes and flowers (intended for him). *(He turns round)*

(Behind the curtain)

Alas ! Alas ! the gem, which is worthy to be placed in the crown of the dearest wife of His Majesty, which was being carried by me, after having placed it on a casket of palm-leaves, covered with a piece of silken cloth, has been snatched away by a vulture, mistaking it for a piece of flesh.

विदूषकः—(कर्णं दत्त्वा ।) अच्चाहिदं । परं बहुमदो खलु सो वअस्सस्स संगमणीओ णाम चूडामणी । अदो खु असमत्तणेवच्छो तत्तभवं आसणादो उट्ठिअ इदो एव्व आअच्छदि । जाव णं उअस्स-
प्पामि । (अत्याहितम् । परं बहुमतः खलु स वयस्यस्य संगमर्नयो
५ नाम चूडामणिः । अतः खल्वसमात्तनेपथ्यस्तत्रभवानासनादुत्थायेत
प्रागच्छति । यावदेनमुपसर्पामि ।)

[ततः प्रविशति सावेगपरिजनो राजा ।]

राजा—

आत्मनो वधमाहर्ता क्वासौ विहगतस्करः ।

१० येन तत्प्रथमं स्तेयं गोप्तुरेव गृहे कृतम् ॥ १ ॥

किराती—एसो एसो खु मुहँकोडिलगहेमसुत्तेण मणिणा आलि-
हन्तो विअ आआसं पडिम्ममदि । (एष एष खलु मुखकोटिलगहेम-
सूत्रेण मणिना आलिखन्निवाकाशं परिभ्रमति ।)

राजा—पश्याम्येनम् ।

१५ असौ मुखालम्बितहेमसूत्रं
विभ्रन्मणिं मण्डलचारशीघ्रः ।
अलातचक्रप्रतिमं विहंग-
स्तद्रागरेखावलयं तनोति ॥ २ ॥

किं नु खलु कर्तव्यम् ।

१ अदो क्खु असमत्तणेवत्थो एव्व तत्तभवं आसणादो उट्ठिदो । ता पासप-
रिवत्ती होमि (इति निष्क्रान्तः ।) प्रवेशकः । (R.) ; R. & B. regard this
scene as a प्रवेशक. But some mss. give no stage direction indica-
ting the end of a Praveśaka here as Pandit points out . २ ततः
प्रविशति राजा विदूषकश्च सूत्रश्च कञ्चुकीरेचकौ [वेधकौ R.] परिजनश्च ।
(R. B.). ३ किरातः (R. B.). ४ अगममुहलगहेमसुत्तेण मणिणा अनुरज्ज-
अन्तो विअ आआसं भमादि । (R. B. with variation).

Vinū : (*Listening*) A great calamity ! That crest-jewel called Sangamanīya was highly prized by my friend. Hence it is that his honour has left his seat and is coming in this very direction without finishing his toilet.

(*Then enters the King with his attendants in excitement*)

KING :

He is of the line - a thief

Where is that thief of a bird, bringing down death upon itself, which has committed this the first theft in the house of the (very) person who is a protector ? (1)

KIRĀTĪ . Here it is, hovering round, as if drawing lines in the sky with the gem, its golden chain held in the point of its beak.

KING . I see it.

Carrying the gem with its chain of gold, pendant from its beak, and moving rapidly in circles, this bird describes a circle of the lines of its (the gem's) red hue, resembling the one traced by a fire-brand (whirled round). (2)

What should be done now ?

विदूषकः—(उपेत्य) अलं एत्थ घिणाए । अवराही सासणीओ
(अलमत्र घृणया । अपराधी शासनीयः ।)

राजा—सम्यगाह भवान् । धनुर्धनुस्तावत् ।

[निष्क्रान्ता धनुर्ग्राहिणी यवनी ।]

५ **राजा**—वयस्य न दृश्यते विहंगः ।

विदूषकः—इदो दक्षिणान्तेण अवगदो सासणीओ कुणव-
भोअणो । (इतो दक्षिणान्तेनापगतः शासनीयः कुणपभोजनः ।)

राजा—(परिवृत्यावलोक्य ।) दृष्ट इदानीम् ।

प्रभापल्लवितेनासौ करोति मणिना खगः ।

१० अशोकस्तवकेनेष दिङ्मुखस्यावतंसकम् ॥ ३ ॥

[प्रविश्य चापहस्ता यवनी ।]

यवनी—भट्टा एदं हँथावावसहिदं सरासणं । (भर्तः एतद्वस्तावा-
पसहितं शरासनम् ।)

राजा—किमिदानीं धनुषा । बाणपथमतीतः क्रव्यभोजनः । तथाहि

१५ आभाति मणिविशेषो दूरमिदानीं पतत्रिणा नीतः ।

नक्तमिव लोहिताङ्गः परुषघनच्छेदसंयुक्तैः ॥ ४ ॥

(कञ्चुकिनं विलोक्य ।) लातव्य मद्वचनादुच्यतां नागरिकः सायं निवास-
वृक्षाश्रयी विचीयतां विहगदस्युरिति ।

कञ्चुकी—यदाज्ञापयति देवः ।

२०

[इति निष्क्रान्तः ।]

विदूषकः—उँवविसदु भवं संपदं । कहिं गदो रअणकुम्मीलओ
भवदो सासणादो मुच्चिस्सदि । (उपविशतु भवान् सांप्रतम् । क गतः
रत्नकुम्भीरको भवतः शासनान्मोक्ष्यते ।)

१ दक्षिणान्तरे (ण-R.) चलिदो सउणिहदासो । (R. B.). २ ससरं
चावं (R. B.); ३ ०संवीतः (Some mss.); ०संपृक्तः (R. B.)
४ उच्यन्तां नागरिकाः सायं निवासवृक्षे (वृक्षाग्रे-B.) विचीयतां विहं (ह-B.)
गाधमः । (R. B.). ५ भो वीसमीभदु (R. B.).

Vidū. : (*Approaching*) No mercy (should be shown) in this case ! The offender must be punished

KING . You have observed rightly The bow, the bow, please !

[*Exit the Yavanī, the keeper of the bow*]

KING . Friend, the bird is not visible.

Vidū That punishable devourer of corpses (i.e. vulture) has gone in the southern direction.

KING . (*Turning round and looking*) It is now visible.

This bird seems to provide an ear-ornament to the face of the Quarter, by means of the gem with its lustre spreading about, as if with a bunch of Aśoka flowers. (3)

(*Enter the Yavanī, bow in hand*)

YAV . My Lord, here is the bow with the hand-guard.

KING . What is the use of the bow now ? The devourer of raw flesh (i.e. the vulture) has passed beyond the range of an arrow. For,

The excellent gem, carried far away by the bird, appears like Mani, attached to a piece of a dense cloud, at night (4)

(*Looking at the Chamberlain*) Latavya, let the chief Police Officer be ordered, in my name, to search for that thief of a bird when resorting to its roosting-tree at night.

CHAMBER. . As Your Majesty commands. [*Exit.*]

Vidū. : Your honour should now sit down. Where can the robber of the gem go, so as to escape punishment at your hands ?

राजा—(विदूषकेन सहोपविश्य ।)

रत्नमिति न मम तस्मिन् मणौ प्रियत्वं विहंगमाक्षिते ।
प्रियया तेनास्मि सखे संगमनीयेन संगमितः ॥ ५ ॥

विदूषकः—णं परिगदथ्यो हि किदो भवदा । (ननु परिगता-
५ थोस्मि कृतो भवता ।)

[ततः प्रविशति सशरं मणिमादाय कञ्चुकी ।]

कञ्चुकी—जयतु जयतु देवः ।

अनेन निर्मिषतनुः स वध्यो
बलेन ते मार्गणतां गतेन ।
१० प्राप्यापराधोचितमन्तरिक्षात्
समौलिस्त्वनः पतितः पतन्नी ॥ ६ ॥
[सर्वे विस्मयं रूपयन्ति ।]

कञ्चुकी—अङ्घ्रिः प्रक्षालितो मणिः कस्मै प्रदीयताम् ।

राजा—किराति अग्निशुद्धमेनं कृत्वा पेटकं प्रवेशय ।

१५ किराती—जं भट्टा आणवेदि । (यद्वर्ताज्ञापयति ।) (इति मणिं
गृहीत्वा निष्क्रान्ता ।)

राजा—छातव्य अपि जानीते भवान् कस्यायं बाण इति ।

कञ्चुकी—नामाङ्कितो दृश्यते न तु मे वर्णविचैरक्षमा दृष्टिः ।

राजा—तेन ह्युपनय शरम् ।

२० [कञ्चुकी तथा करोति । राजा नामाक्षराण्यनुवाच्य सापत्यतां रूपयति ।]

कञ्चुकी—यावन्नियोगमहून्यं करोमि ।

[इति निष्क्रान्तः ।]

१ प्रयत्नः (B.). प्रयासः (R.). विहंगमोत्क्षिप्ते (R.). २ रोषेण (R. B.); बाणेन some mss. ३ वेधक (रेचक-B.) गच्छ । कोषपट्टके स्थापयैनम् । (R. B.). ४ ० विभागक्षमा (some mss.); विभावसहा (R.) ० विभावन० (B.). ५ तदुपश्लेषय शरं यावन्निरूपयामि (R. B.).

KING : (*Sitting with the Vidūsaka*)

My liking for the gem snatched away by the bird is not due to its being a gem, but to the fact that it was by the *Sangamanīya*, O friend, that I was united with my beloved. (5)

VIDŪ. : Yes, you have already told me so

(*Then enters the Chamberlain with the jewel and an arrow.*)

CHAMBER. : Victory, victory to Your Majesty !

That condemned bird fell down from the sky together with the crest-jewel, having its body pierced by your might transformed into this arrow and having (thus) met the desert for the offence (6)

(*All gesticulate their astonishment.*)

CHAMBER. : To whom may I give this gem, washed with water ?

KING : ~~[Kirāṭi]~~ purify it in the fire and keep it in a casket.

KIRĀṬI : As Your Majesty commands. [*Exit with the jewel.*]

KING : Lātavya, do you know to whom this arrow belongs ?

CHAMBER : It seems to have a name inscribed on it, but my sight is not able to discern the characters.

KING : Then bring the arrow to me.

(*The Chamberlain does accordingly; the King, reading to himself the letters forming the name, exhibits the delight of having an issue*)

CHAMBER. : Meanwhile, I shall attend to my duties.

[*Exit.*]

विदूषकः—किं भवं विचारेदि । (किं भवान् विचारयति ।)

राजा—शृणु तावत्प्रहर्तुर्नामाक्षराणि । (वाचयति ।)

उर्वशीसंभवस्यायमैलसूनोर्धनुर्भूतः ।

कुमारस्यायुषो बाणः प्रहर्तुर्द्विपदायुषाम् ॥ ७ ॥

५ विदूषकः—(सपरितोषम् ।) दिद्विआ संताणेण वद्धदि भवं ।
(दिष्टया संतानेन वर्धते भवान्)

राजा—सखे कथमेतत् । अन्यत्र नैमिषेयसत्त्वादवियुक्तोहमुर्वस्या ।

न च मया गर्भव्यैक्तिरालक्षिता । कुत एव प्रसूतिः । किं तु

आचिलैपयोधराग्रं लवलीदलपाण्डुराननच्छायम् ।

१० तानि दिनानि वपुरभूत्केवलमलसेक्षणं तस्याः ॥ ८ ॥

विदूषकः—मा भवं सत्त्वं माणुसीधम्मं दिव्वासु संभावेदु ।

पहावणिगूढाई ताणं चरिदाई । (मा भवान् सर्वं मानुषीधर्मं दिव्वासु
संभावंयतु । प्रभावनिगूढानि तासां चरितानि ।)

राजा—अस्तु तावदेवं यथा भवानाह । पुत्रसंवरणे किमिव कारणं

११ तत्रभवत्याः ।

विदूषकः—मा बुद्धिं मं राआ परिहरिस्सदि त्ति । (मा वृद्धां मां

राजा परिहरिष्यतीति ।)

राजा—कृतं परिहासेन । चिन्त्यताम् ।

१ धनुर्मतः (R. B.). २ संहर्तुः (K. and some mss.). ३ अनिमिष्या विद्युक्तो-
हमुर्वस्या (R.) अनिमिषीयकतुसंदर्शनादवि- (B.) । ४ कदाचिदपि तत्रभवती
नानिगूढाई ताणं चरिदाई । (R. B.) ५ आनीलचूचकाग्रम् (B. also noted
by R. B.). ६ तानि दिनानि वपुरभूत्केवलमलसेक्षणं तस्याः (R. B.). also
कानिचिदहानि जातं शरीरमलसेक्षणं तस्याः । ६ Omitted by Pandit,
following some mss. & K. R. & B. have these two speeches
with slight variations.

VIDŪ : What is your honour thinking of ?

KING : Listen, in the first place, to the (letters forming the) name of the killer (of the bird).

(*Reads out*)

This is the arrow of Prince Āyus, the son of Aila, and born of Uryaśī, an archer, and the destroyer of the lives of the enemies. (7)

VIDŪ : (*With delight*) I congratulate you upon your having a son.

KING : Friend, how is it ? Except on the occasion of the sacrificial session in the Namiṣa forest, I have never been separated from Uryaśī. Nor did I (ever) notice any distinct sign of pregnancy ; whence could there be the birth (of a son) ? However,

In those days her body only appeared to have the nipples of her breasts (rendered) dark, and the face palid like a leaf of the *Lavali* creeper and the eyes languid. (8)

VIDŪ : Let your honour not attribute all the qualities of mortals to celestial women ; their ~~concealment of their son~~ (us) by their supernatural power.

KING : Let that be as you say ; but what possibly can be the reason for her ladyship's concealment of her son ?

VIDŪ : For fear that the king may grow cold towards her, (thinking her to be) grown old !

KING : Enough of jesting ! Just think out.

विदूषकः—को देवदारहस्ताइं तक्कइस्सदि । (को देवतारह-
स्यानि तर्कयिष्यति ।)

[प्रविश्य]

कञ्चुकी—जयतु जयतु देवः । देव च्यवनाश्रमात्कुमारं गृहीत्वा ।
५ तापसी संप्राप्ता देवं द्रष्टुमिच्छति ।

राजा—उभयमप्यविलम्बितं प्रवेशय ।

कञ्चुकी—यदाज्ञापयति देवः ।

[इति निष्क्रम्य चापहस्तेन कुमारेण तापस्या च सह प्रविष्टः ।]

कञ्चुकी—इत इतो भगवती । (सर्वे परिक्रामन्ति ।)

१० विदूषकः—(विलोक्य ।) किं ण खु सो एसो तत्तभवं खत्तिअ-
कुमारओ जस्स णामंकिदो गिद्धलक्खवेही अध्वणाराओ । तह बहुअं
भवन्तं अणुकरेदि । (किं न खलु स एष तत्रभवान् क्षत्रियकुमारको यस्य
नामाङ्कितो गृध्रलक्षवेध्यर्धनाराचः । तथा बहुतरं भवन्तमनुकरोति ।)

राजा—स्यादेवम् । अतः खलु

१५ वाप्पायते निपतिता मम हृदिरस्मिन्
वात्सल्यबन्धि हृदयं मनसः प्रसादः ।
संजातवेपथुभिरुज्झितधैर्यवृत्ति-
रिच्छामि चैनमदयं परिबन्धुमङ्गैः ॥ ९ ॥

कञ्चुकी—भगवति एवं स्वीयताम् ।

२० [तापसीकुमारौ स्थितौ]

राजा—अम्ब अभिवादेय ।

१ णं खु एसो क्खत्तिअकुमारो जस्स णामंकिदो गिद्धलक्खवेही णाराओ
खल्लद्धो नत्थभवदो बहु अणुकरेदि । (R. B.). २ वहति प्रसादम् । (appears
to be K.'s reading).

VIDŪ : Who can divine the secrets of celestial damsels?

(*Entering*)

CHAMBER . Victory, victory to Your Majesty ! My Lord, a female ascetic, who has come with a boy from the hermitage of Cyavana, wishes to see Your Majesty.

KING . Usher them in both, without delay.

CHAMBER . : As Your Majesty orders.

(*Going out, re-enters with a boy carrying a bow in his hand and a female ascetic*)

CHAMBER : This way, Your Holiness

(*All turn round*)

VIDŪ . : (*Looking*) May he not be the same Kṣatriya boy whose crescent-shaped arrow it was which hit its mark, the vulture, and which was marked with his name ! Besides, he resembles you so much !

KING : It may be so. Hence indeed,

My eyes, fallen on him, have tears welling in them ; my heart feels parental affection, and my mind is serene I wish, giving up all patience, to clasp him closely with my limbs overcome with tremor (9)

CHAMBER . : Revered lady, please wait here.

(*The female ascetic and the boy wait*)

KING . Mother, I bow to you.

तापसी—महाभाअ सोमवंसविथ्यारइत्तओ होहि । (आत्मगतम्)
 अहो अणाचखिदोवि विण्णादो इमस्स राएसिणो आउस्स अ ओरसो
 संबन्धो । (प्रकाशम्) जाद पणम दे गुरुं । (महाभाग सोमवंस-
 विस्तारयिता भव । (आत्मगतम्) अहो अनास्यातोपि विज्ञातोस्य
 ५ राजर्षेरायुपथौरसः संबन्धः । (प्रकाशम्) जात प्रणम ते गुरुम् ।)

[कुमारश्चापगर्भमञ्जलिं करोति ।]

राजा—आयुष्मान् भव ।

कुमारः— (आत्मगतम् ।)

यदि हार्दमिदं श्रुत्वा पिता ममायं सुतोऽहमस्येति ।
 १० उत्सङ्गवर्धितानां गुरुषु भवेत्कीदृशः स्नेहः ॥ १० ॥

राजा—भगवति किमागमनप्रयोजनम् ।

तापसी—सुणादु महाराओ । एसो दीहाऊ आऊ जादमेतो
 एव उव्वसीए किंवि णिमित्तं अवेखिअ मम हत्थे णासीकिदो । जं
 खत्तिअकुमारअस्स जादकम्मादि विहाणं तं से भअवदा चवणेन
 १५ असेसं अणुचिद्धिदं । गहिदविज्जो धणुब्बेदे अहिविणीदो । (शृणोतु
 महाराजः । एष दीर्घायुरायुर्जातमात्र एव उर्वश्या किमपि निमित्तमवेक्ष्य
 मम हस्ते न्यासीकृतः । यत्क्षत्रियकुमारस्य जातकर्मादि विधानं तदस्य
 भगवता च्यवनेनाशेषमनुष्ठितम् । गृहीतविद्यो धनुर्वेदेभिविनीतः ।)

राजा—सनाथः खलु संवृत्तः ।

२० तापसी—अज्ज पुप्फसमिदत्थं इसिकुमारएहिं सह गदेण इमिणा
 अस्समविरुद्धं आअरिदं । (अद्य पुष्पसमिदर्थमृषिकुमारकैः सह
 गतेनानेनाश्रमविरुद्धमाचरितम् ।)

१ उत्सङ्गे वृद्धानां (R. B.), २ कीदृशी प्रीतिः । Some mss.
 ३ पुष्पसमिधकुसणिमित्तं... अस्समवासविरुद्धं । (R. B.).

TĀPASĪ : Noble Sir, may you be the perpetuator of the Lunar race. (*To herself*) O, the relation of father and son as existing between this royal sage and Āyus is clearly seen without being told (by anybody) (*Aloud*) Child, bow to your father

(*The boy folds his hands in reverence with the bow still placed between them*)

KING : May you live long !

BOY : (*To himself*)

If such is my affection (for him) on merely hearing that he is my father and I am his son, what must be the (intensity of) love towards their fathers, of those who have been brought up in their laps? (10)

KING : Revered lady, what is the object of your visit?

TĀPASĪ : May Your Majesty listen. This Āyus of long life was, for some reason or the other, entrusted to my care by Urvaśī, as soon as he was born. The rites such as the *jātakarmaṇ* (ceremony of birth) and others which are prescribed for the son of a Kṣatriya were all performed in his case by the holy Cyavana. On the completion of his (Vedic) studies, he was taught the science of archery.

KING : Indeed he has had a (worthy) guardian.

TĀPASĪ : As he went out to-day with the sons of the sages to fetch flowers and sacrificial fuel, he acted against the rules of the hermitage.

विदूषकः—(सावेगम् ।) किं विअ । (किमिव ।)

तापसी—गृहीतामिसो किल गिध्वो पादवसिहरे णिलीअमाणो
अणेण लख्खीकिदो बाणस्स । (गृहीतामिषः किल गृध्रः पादपशिखरे
निलीयमानोनेन लक्ष्मीकृतो बाणस्य ।)

५ [विदूषकः राजानमवलोकयति ।]

राजा—ततस्ततः ।

तापसी—तदो उवलब्धउत्तन्तेण भअवदा चवणेण अहं समा-
दिट्ठा । णिज्जादेहि हत्थणासंति । ता इच्छामि देवि उव्वसिं पेत्तिवट्ठुं ।
(तत उपलब्धवृत्तान्तेन भगवता च्यवनेनाहं समादिष्टा । निर्यातय
१० हस्तन्यासमिति । तदिच्छामि देवीमुर्वशीं प्रेक्षितुम् ।)

राजा—तेन हि आसनमनुगृह्णातु भगवती ।

[तापसी उपनीत आसन उपविशति ।]

राजा—लातव्य आहूयतामुर्वशी ।

कञ्चुकी—यदाज्ञापयति देवः ।

१५ [इति निष्क्रान्तः ।]

राजा—(कुमारमवलोक्य ।) एह्येहि वत्स ।

सर्वाङ्गीणः स्पर्शः सुतस्य किल तेन मामुपंगतेन ।

आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव ॥ ११ ॥

तापसी—जाद आणन्देहि पिदरं । (जात आनन्दय पितरम् ।)

२० [कुमारो राजानमुपगम्य पादग्रहणं करोति ।]

राजा—(कुमारं परिष्वज्य पादपीठे चोषवेश्य ।) वत्स इतस्तव पितुः
प्रियसखं ब्राह्मणमशङ्कितो वन्दस्व ।

१ णिज्जादेहि एदं उव्वसीहत्थे णासंति । ता उव्वसीं पेत्तिवट्ठुं इच्छामि
(R. B.). २ उपनतेन (R. B.).

VIBŪ. : (*Anxiously*) How was it ?

TĀPASĪ As is reported, a vulture, when perching on the top of a tree with a piece of flesh, was aimed at (and killed) by him with his arrow

(*Vidūsaka looks at the King.*)

KING : What next ?

TĀPASĪ · On hearing of the occurrence, the holy Cyavana commanded me thus - 'Return your charge' Hence I want to see Queen Urvaśī.

KING . Then let your revered ladyship take a seat

(*The female ascetic sits on a seat brought to her.*)

KING : Lātavya, let Urvaśī be called

CHAMBER : As Your Majesty orders. [*Exit.*]

KING . (*Looking at the boy*) come, come, child.

They say that the touch of a son gratifies the whole body , gladden me, therefore, by coming to me at once, as the ray of the moon does the moon-stone. (11)

TĀPASĪ : Child, please your father

(*Going up to the king, the boy clasps his feet*)

KING : (*Embracing the boy and seating him on the foot-stool*)

Child, salute without hesitation, this Brāhmaṇa, who is , the dear friend of your father.

विदूषकः—किंति शङ्किस्सदि । अस्समवासपरिचिदो एव
साहामिओ । (किमिति शङ्किष्यते । आश्रमवासपरिचित एव
शाखामृगः ।)

कुमारः—(सस्मितम् ।) तात वन्दे ।

५ **विदूषकः**—सथि भवदो । (स्वस्ति भवते ।)

[ततः प्रविशत्युर्वशी कञ्चुकी च ।]

कञ्चुकी—इत इतो देवी ।

उर्वशी—(कुमारमवलोक्य ।) को णु खु एसो सबाणासणो पाद-
पीठे सअं महाराएण संजमीअमाणसिहण्डओ चिह्दि । (तापसीं दृष्ट्वा)

१० अम्मो सच्चवदीसूदो मे पुत्तओ आज्ज । महन्तो खु संवुत्तो । (को नु
खल्वेप सबाणासनः पादपीठे स्वयं महाराजेन संयम्यमानशिखण्डक-
स्तिष्ठति । (तापसीं दृष्ट्वा ।) अहो सत्यवतीसूचितो मम पुत्रक आयुः ।
महान् खलु संवृत्तः ।) (परिक्रामति ।)

[कुमारे राजानमुपगम्य पादग्रहणं करोति ।]

१५ **राजा**—(उर्वशीं दृष्ट्वा ।)

इयं ते जननी प्राप्ता त्वदालोकनतत्परा ।

स्नेहप्रस्नैवनिर्भिन्नमुद्रहन्ती स्तनांशुकम् ॥ १२ ॥

तापसी—जाद एहि पच्चुगच्छ मादरं । (जात एहि प्रत्युद्गच्छ
मातरम् ।)

२० [कुमारं उर्वशीं प्रत्युद्गच्छति ।]

उर्वशी—अम्ब पादपणामं करोमि । (अम्ब पादप्रणामं करोमि ।)

तापसी—वच्छे भत्तुणो बहुमदा होहि । (वत्से भर्तुर्वद्धमता भव ।)

१ कोण णु खु एसो बाणासणहत्थो कणअपादपीठोपवित्रो सअं महाराएण
सज्जीकिअमाण (सज्जीअमाण—B.). सिहण्डओ चिह्दि । (R. B.). २ ०प्रस-
वसंभिन्नमुद्रहन्ती स्तनद्वयम् । (Some mss.) ३ इति कुमारेण सहोर्वशीमुपसर्पति ।
(R. B.).

VIDŪ. . Why will he be frightened ? He must have known a monkey while he lived at the hermitage

BOY : (*Smiling*) Sir, I bow to you.

VIDŪ. : May all be well with you !

(*Then enter Urvāṣī and the Chamberlain.*)

CHAMBER. : This way, this way, your Majesty !

URVĀŚĪ : (*Looking at the boy*) Who indeed is this one with a bow, seated on the foot-stool, with his fore-locks being tied personally by the King ? (*Seeing the female ascetic*) Oh ! it is my (darling) son Āyus as indicated by (the presence here of) Satyavatī He is considerably grown up !

(*Turns round.*)

KING : (*Looking at Urvāṣī*)

Here comes your mother intent on gazing at you, and wearing a breast-garment wet with the oozing of milk out of love (12)

TĀPASĪ : Come along, child, go forth to meet your mother.

(*The boy goes forth to receive Urvāṣī.*)

URVĀŚĪ : Mother, I make my obeisance to you.

TĀPASĪ : Child, may you be highly esteemed by your
lord

कुमारः—अम्ब अभिवादये ।

उर्वशी—(कुमारमुन्नमितमुखं परिष्वज्य ।) वच्छ पिदरं आराधइत्तओ होहि । (राजानमुपेत्य ।) जेदु जेदु महाराओ । (वत्स पितरमाराधयिता भव । (राजानमुपेत्य ।) जयतु जयतु महाराजः ।)

५ **राजा**—स्वागतं पुत्रवर्यै । इत् आस्यताम् (अर्धासनं ददाति ।)

[उर्वशी उपविशति । सर्वे यथोचितमुपविशन्ति ।]

तापसी—ऐसो गहिदविज्जो आऊ संपदं कवअहरो संवुत्तो । ता एदस्स दे भत्तुणो समस्सं णिज्जादिदो ह्थणिस्सखेवो । ता विसज्जेदुं इच्छामि । उवरइइ मे अस्समधम्मो । (एष गृहीतविद्य आयुः सांप्रतं
१० कवचहरः संवृत्तः । तदेतस्य ते भर्तुः समक्षं निर्यातितो हस्तनिक्षेपः । तद्विसर्जयितुमिच्छामि । उपरुध्यते ममाश्रमधर्मः ।)

उर्वशी—चिरस्स अज्जं देखिअ अहिअदरं अवितिण्हहि । ण सक्कुणोमि विसज्जिदुं । अण्णय्यं उवरोहिदुं । गच्छदु अज्जा पुणोदस-
णाअ । (चिरस्यार्या दृष्ट्वाधिकतरमवितृष्णास्मि । न शक्नोमि विसृष्टुम् ।

१५ अन्याय्यमुपरोद्धुम् । गच्छत्वार्या पुनर्दर्शनाय ।)

राजा—अम्ब भगवते च्यवनाय मां प्रणिपातये ।

तापसी—एवं भोदु । (एवं भवतु ।)

कुमारः—आर्ये सत्यं यदि निवर्तसे तदा मामप्याश्रमं नेतुमर्हसि ।

राजा—अयि वत्स उषितं त्वया पूर्वस्मिन्नाश्रमे । द्वितीयमध्यासितुं

२० तव समयः ।

१ वच्छे गहिदविज्जो संपदं आउओ कवअहरो संवुत्तो । एस भत्तुणो समक्ख दे णिज्जादिदो मए तुह ह्थे णिक्खेवो । ता विसज्जिदं अत्ताणअं इच्छामि । अवरज्जादि मे अस्समवासधम्मो (B). २ आर्ये तत्रभवते च्यवनाय मत्प्रणाममावेदयिष्यामि । (R. B.).

BOY . Mother, I bow to you

URVAŚĪ . (*Embracing the boy with his face raised up*)
Child, may you ~~ever give satisfaction to your father!~~ (*Ap-*
proaching the King) Victory to Your Majesty !

KING . Welcome to you who are (now blessed) with a
son ; sit here, please (*Offers half of his seat.*)
By Ap. mother of a son meant to sit
(*Urvaśī sits down All sit down in their proper places.*)

TĀPASĪ : This Āyus, who has gone through a course of
instruction, is now (of an age) fit to wear an armour. I have,
therefore, returned my charge to you in the presence of your
lord Hence I want to be given leave to go. My duties in
the hermitage would be interfered with.

URVAŚĪ : Having seen your ladyship after a long time, I
am all the more desirous (of your company). I cannot allow
you to depart ; (at the same time) it is improper to detain
you ; your ladyship can go to meet (us) again.

KING : Mother, (please) convey my respects to the re-
vered Cyavana.

TĀPASĪ : Be it so — *N. V. with (p) by (p) and (p) and (p)*

BOY : Venerable lady, if you are really going back, you
will please take me also to the hermitage

KING : My dear boy, you have passed through the first
stage of life It is high time for you to enter upon the second.

तापसी—जाद गुरुणो वअणं अणुचिद्ध । (जात गुरोर्वचन-
मनुतिष्ठ ।)

कुमारः—तेन हि

यः सुप्तवान् मदङ्गे शिखण्डकण्डूयनोपलब्धसुखः ।
५ तं मे जातकलापं प्रेषय मणिं कण्ठकं शिखिनम् ॥ १३ ॥

तापसी—(विहस्य) एवं करोमि । सथिये भोदु तुह्माणं । (एवं
करोमि । स्वरित भवतु युष्मभ्यम् ।)

[इति निष्क्रान्ता ।]

राजा—कल्याणि

१० अहं हि पुत्रिणामग्र्यः सत्पुत्रेणामुना तव ।
पौलोमीसंभवेनेव जयन्तेन पुरंदरः ॥ १४ ॥

[उर्वशी स्मृत्वा रोदिति ।]

विदूषकः—किं णु खु तत्तहोदी एक्कवदे अस्सुमुही संवुत्ता ।
(किं नु खलु तत्रभवती एकपदेऽश्रुमुखी संवृत्ता ।)

१५ राजा—(सावेगम् ।)

किं सुन्दरि प्ररुदितासि ममोपपन्ने
वंशस्थितेरधिगमान्महति प्रमोदे ।
पीनोन्नतस्तनविसर्पिभिरानयन्ती
मुक्तावलीविरचनापुनरुक्तिमस्रैः ॥ १५ ॥

२०

[बाष्पमस्याः प्रमार्ष्टि ।]

१ शितिकण्ठकं (R. B.). २ उ०—भअवदि पादवन्दणं करोमि । रा०—भवति
(भगवति—R.) प्रणमामि । ताप०—सोत्थि (सव्वाणं—B.) भोदि तुह्माणम् । (R.)
इति निष्क्रान्ता । (R. B.). ३ सुन्दरि । (R.). ४ अद्याहं (Pandit, who
follows R. B. Mss. support अहं हि). ५ पीनस्तनोपरिनिपातिभिरप्ययन्ती
.....नां पुनरुक्तिमस्रैः । (R. B.).

TĀPASĪ Child, obey the words of your father

Box : Then,

Send me my pea-cock, called Maṇikanṭhaka, when he gets a plumage, (the peacock) who used to go to sleep on my lap, feeling happy by (my) scratching him about his crest. (13)

TĀPASĪ . (Smiling) I shall do so. May all be well with you ! [Exit]

KING . Blessed lady,

With the excellent son born of you, I am the foremost of all fathers, as Indra is, with (his son) Jayanta born of Paulomī. (14)

सूक्ष्मः

(*Recollecting something, Urvāṣī weeps.*)

VIDŪ . Why, indeed, has her ladyship become tearful all of a sudden ?

KING : (Anxiously)

When I am exceedingly delighted on account of my having secured the perpetuation of my race, why have you, O fair damsel, begun to weep, rendering superfluous the wearing of the necklace, by your tears flowing along your full and prominent breasts ? (15)^f

(*Wipes off her tears.*)

उर्वशी—सुणादु महाराजो । पढमं उण पुत्तदंसणेण विष्णुमा-
दम्हि । दाणिं महिन्दसंकित्तणेण समओ मह हिअअं आआसेदि ।
(शृणोतु महाराजः । प्रथमं पुनः पुत्रदर्शनेन विस्मृतास्मि । इदानीं
महेन्द्रसंकीर्तनेन समयो मम हृदयमायासयति ।)

५ **राजा**—कथ्यतां समयः ।

उर्वशी—अहं पुरा महाराजगृहीतहृदया महिन्द्रेण आणत्ता ।
(अहं पुरा महाराजगृहीतहृदया महेन्द्रेण आज्ञापिता ।)

राजा—किमिति ।

उर्वशी—जदा एसो मम पिअसहो राएसी तुइ समुप्पण्णस्स वंस-
१० करस्स मुहं पेखिस्सदि तदा तुए भूओवि मम समीवं आअन्तव्वंति ।
तदो मए महाराअविओअभीरुदाए जादमेत्तो एव्व विज्जागमणिमित्तं
भअवदो चवणस्स अस्समपदे^२ अज्जाए सच्चवदीए हथ्ये अण्णआमं
णिखिखत्तो । अज्ज पिदुणो आराहणसमथ्यो संवुत्तोत्ति कलअन्तीए
णिज्जादिदो मे दीहाऊ । ता एत्तिओ मे महाराएण संवासो । (यदैव
१५ मम प्रियसखो राजर्षिस्त्वयि समुत्पन्नस्य वंशकरस्य मुखं प्रेक्षिष्यते तदा
त्वया भूयोपि मम समीपमागन्तव्यमिति । ततो मया महाराजवियोग-
भीस्तया जातमात्र एव विद्यागमनिमित्तं भगवतश्चयवनस्याश्रमपद आर्पयाः
सत्यवत्या हस्तेऽप्रकाशं निक्षिप्तः । अद्य पितुराराधनसमर्थः संवृत्त इति
कलयन्त्या निर्यातितो मे दीर्घायुः । तदेतावान्मे महाराजेन संवासः ।)

२०

[सर्वे विषादं रूपयन्ति ।]

१ सुणादु महाराजो । अहं पुरा महाराजगृहीतहृदया गुरुसावसंमूढा महेन्द्रेण
अवधी कदुअ अभवणुण्णादा । (R. B. with variations) २ पुत्तओ
before अज्जाए (R. B.) ३ राजा मोहमुपगच्छति । सर्वे—समस्सदु महाराजो ।
कञ्चुकी—समाश्वसितु महाराजः । विदूषकः—अब्बद्दण्णं अब्बद्दण्णं (B. R.
slightly differs.)

URVASHĪ May Your Majesty listen , at first I had forgotten it at the sight of the son Now, at the mention of the great Indra, the condition (imposed by him) troubles my heart

KING . Say what that condition is (like)

URVASHĪ Formerly when my heart was captivated by Your Majesty, I was ordered by the great Indra —

KING . What was the order ?

URVASHĪ ' When that royal sage, my dear friend, beholds the face of a son born of you, you should come back to me Thereupon, through fear of separation from Your Majesty, I secretly entrusted him, as soon as he was born, to the care of the venerable Satyavatī in the hermitage of the revered Cyavana, for the acquisition of learning -Thinking that he is (now) capable of serving his father,—she has to-day returned to me my son having long life. Thus far, therefore, is my stay with my Lord '

(All gesticulate sorrow.)

राजा—(सन्निश्वासम् ।) अहो सुखप्रत्यर्थिता दैवस्य ।

आश्वासितस्य मम नाम सुतोपलब्ध्या
सद्यस्त्वया सह कृशोदरि विप्रयोगः ।

व्यावर्तितातपरुजः प्रथमाभ्रवृष्ट्या

५ वृक्षस्य वैद्युत इवाग्निरुपस्थितोऽयम् ॥ १६ ॥

विदूषकः—अअं सो अस्थो अण्थ्याणुबन्धो संवृत्तो । संपदं तक्केमि तत्तभैवदा वक्कलं गेण्हिअ तवोवणं गन्दव्वंति । (अयं सोऽर्थोऽनर्थानुबन्धः संवृत्तः । सांप्रतं तर्कयामि तत्रभवता वत्कलं गृहीत्वा तपोवनं गन्तव्यमिति ।)

१० **उर्वशी**—मपि मन्दभाङ्गिणि किदविणअस्स पुत्तस्स लामाणन्तरं सगमारोहणेण अवसिदक्कज्जं महाराओ समथेदि । (मामपि मन्दभागिनीं कृतविनयस्य पुत्रस्य लामानन्तरं स्वर्गारोहणेनावसितकार्या महाराजः समर्थयते ।)

राजा—सुन्दरि मा मैवम् ।

१५ न हि सुलभवियोगा कतुमात्मप्रियाणि
प्रभवति परवत्ता शासने तिष्ठ भर्तुः ।

अहमपि तव सुनार्वायुषि न्यस्तराज्यो

विचरितमृगयूथान्याश्रयिष्ये वनानि ॥ १७ ॥

कुमारः—नार्हति तातः पुण्वधारितायां धुरि दम्यं नियोजयितुम् ।

१ °बन्धी (-न्धो B.) ति तक्केमि । (R. B.). २ अत्तभवं देवराओ मअ अणगहिदव्वो (R's alternative reading). ३ हा हदहि मन्दभाआ (°भाङ्गी B) किदविणअस्स पुत्तअस्स लम्माणन्तरं सगमारोहणेण अवसिदक्कज्जं विप्पओअमुहि महाराओ समथइस्सदि । (R. B.); अवसिदक्कज्जं विप्पओअमुहि is evidently a marginal gloss copied into the text, according to Pandit ४ °वय विन्यस्य राज्यम् । (R. B.). ५ नृप० (R.); महोक्षधारितायां is a reading mentioned by R. and adopted by B.

KING . (*With a sigh*) O, the opposition of fate to (human) happiness !

When I am just consoled by my securing a son, there comes, all of a sudden, this separation from you, O slender-waisted lady, like the lightning-fire to a tree, whose sufferings due to heat have been allayed by the shower of the first cloud. (16)

VIDŪ : So this incident has led to a series of misfortunes! Now I believe your honour should put on a bark-garment and repair to a penance-grove.

URVĀŚĪ . Unfortunate that I am, Your Majesty will consider me, too, as having achieved my object when I (now) go to heaven after getting back my son who has completed his education

KING . Fair lady, do not say so.

Dependence, wherein separation is so easy, is not able to do (i.e. leaves no scope for doing) whatever is desired ; (therefore,) abide by the order of your master. After entrusting the kingdom to your son, Āyus, I, too, will repair to the woods in which herds of deer roam about. (17)

BOY : Father should not harness a young (untrained) bullock to a yoke (hitherto) borne by an ox.

राजा—अयि वत्स

शमयति गजानन्यान्ान्धद्विपः कलभोपि स-
न्भवति सुतरां वेगोदग्रं भुजङ्गशिशोर्विषम् ।

भुवमधिपतिर्बालावस्थोऽप्यलं परिरक्षितुं

५ न खलु वयसा जात्यैवायं स्वकार्यसहो भरः ॥ १८ ॥

लातव्यं मद्रचनादमात्यपरिषदं ब्रूहि संश्रियतामायुषो राज्याभिषेकं इति ।

कञ्चुकी—यदाज्ञापयति देवः । (इति दुःखितो निष्क्रान्तः ।)

[सर्वे दृष्टिप्रविधातं हपयन्ति ।]

राजा—(आकाशमवलोक्य ।) किं न खलु निरभ्रे विद्युत्संपातः

१० उर्वशी—(विलोक्य ।) अम्भो भअवं णारदो । (अहो

भगवान् नारदः ।)

राजा—अये भगवान् नारदः । य एष—

गोरोचनानिकषपिङ्गजटाकलापः

संलक्ष्यते शशिकलामलवीतसूत्रः ।

१५ मुक्तागुणातिशयसंभृतमण्डनश्री—

हेमप्ररोह इव जङ्गमकल्पवृक्षः ॥ १९ ॥

अर्थमस्मै ।

उर्वशी—(यथोक्तमादाय ।) इअं भअवदे अरिहणां । (इयं

भगवतेऽर्हणा ।)

२०

[ततः प्रविशति नारदः]

नारदः—विजयतां मध्यमलोकपालः ।

राजा—(उर्वशीहस्तादर्थ्यमादायावज्यं ।) भगवन्नभिवादये ।

१ वत्स मा मैवम् । (R. B.). २ प्रभवनितरां Nir तरां (R. B.). ३ गणः । (R. B.) ४ आर्यं लातव्यं । कञ्चुकी—आज्ञापयतु देवः । राजा—(R. B.). ५ सम्भ्रियन्तां कुमारस्यायुषो राज्याभिषेकसम्भाराः । some mss. ६ (निपुणं विलोक्य) अये(R.). ७ इदं भअवदो अगघ । अच्चणा (some mss.); अअं भअवदो अघ्घा । (R.).

KING · My dear boy,

✓ A scent-elephant, even though a cub, overpowers other (ordinary) elephants; the poison of a young serpent is very deadly in its effect; a king, though young, is competent to protect the earth: this pre-eminence enabling one to discharge one's duty comes from nature alone and not from age. (18)

LĪTAVYA, say to the ministerial assembly in my name
'Let preparations be made for the installation of Āyus'

CHAMBER. : As Your Majesty commands

[Exit, sorrowfully

(All gesticulate that their eyes are dazzled)

KING (Looking at the sky) Whence is there a flash of lightning when the sky is fair?

URVĀŚĪ (Observing) Ah! it is the holy Nārada.

KING Yes, it is the revered Nārada, who

With his mass of matted hair tawny like the streaks of *gorocanā* drawn on a touchstone, and with his sacred thread pure (white) like a digit of the moon, looks like a moving wish-granting tree having golden branches, with the beauty of decoration accomplished by means of the best of the wreaths of pearls. (19)

(Bring me) the materials of worship for him

URVĀŚĪ : (Taking up the said things) Here are the materials of worship for the holy sage.

(Then enters Nārada)

NĀRADA : Victory to the ruler of the middle world (viz. the earth) !

KING · (Taking the materials of worship from Urvāśī's hands and offering) Holy N. I bow to you.

उर्वशी—भअवं पणमामि । (भगवन् प्रणमामि ।)

नारदः—अविरहितौ दम्पती भूयास्ताम् ।

राजा—(आत्मगतम् ।) अपि नामैवं स्यात् । (प्रकाशम् ।
कुमारमाश्लिष्य ।) वत्स भगवन्तमभिवादयस्व ।

५ कुमारः—भगवन्नौर्वशेय आयुः प्रणमति ।

नारदः—आयुष्मानेधि ।

राजा—अयं विष्टरोनुगृह्यताम् ।

[नारदस्तथोपविष्टः । सर्वे नारदमनूपविशन्ति ।]

नारदः—राजन् श्रूयतां महेन्द्रसंदेशः ।

१० राजा—अवहितोऽस्मि ।

नारदः—प्रभावदर्शी मघवा वनगमनाय कृतबुद्धिं भवन्तमनुशक्ति

राजा—किमाज्ञापयति ।

नारदः—त्रिकौलदर्शिभिर्मुनिभिरादिष्टः सुरासुरसंगरो भावी ।

भवांश्च सांयुगीनः सहायो नः । तेन त्वया न शस्त्रं संन्यस्तव्यम् । इयं

१५ चोर्वशी यावदायुस्तव सहधर्मचारिणी भवत्विति ।

उर्वशी—(अपवार्य ।) अम्महे सल्लं मे ह्रिअआदो अवणीदं विअ ।

(अहो शल्यं मे हृदयादपनीतमिव ।)

राजा—परवान्स्मि देवेश्वरेण ।

१ Before नारद's speech R. & B. add: राजा—(सविनयम्) भगवन् किमागमनप्रयोजनम् । २ त्रैलोक्यदर्शिभिरादिष्टसुरासुरविमर्दो भावी । भवांश्च सांयुगीनः सहायस्तेन न त्वया शस्त्रसंन्यासः कार्यः । इयं चोर्वशी यावदायुस्तव धर्मचारिणी भवत्विति । (R. B.). ३ परमनुगृहीतोऽस्मि परमेश्वरेण । (R. B.).

URVĀŚĪ · Revered sage, I make my obeisance to you

NĀRADA · May the couple never be separated !

KING : (*to himself*) Would that this were so ! (*Aloud, embracing the Prince*) Child, bow to his holiness

BOY · Holy Sir, Āyus, son of Urvāśī, salutes you

NĀRADA : May you live long

KING · Be pleased to take this seat

(*Nārada sits accordingly, all sit down after Nārada.*)

NĀRADA · King, listen to the message of the great Indra.

KING : I am all attention

NĀRADA : Indra, who knows (everything) through his divine power, advises you who have made up your mind to retire to the forest—

KING : What are his orders ?

NĀRADA : “ A war between the gods and the demons is imminent as predicted by the sages who have knowledge of the past, present and future, and your honour is our ally, skilled in warfare ; you should not, therefore, give up your arms. As for Urvāśī, she shall be your rightful wife as long as you live ”

URVĀŚĪ · (*Aside*) Ah, a dart is, as it were, extracted from my heart.

KING : I am dependant on the Lord of the gods.

नारदः—युक्तम् ।

त्वंकार्यं वासवः कुर्यात्त्वं च तस्येष्टमाचरेः ।

सूर्यः समेधयत्यग्निमग्निः सूर्यं च तेजसा ॥ २० ॥

(आकाशमवलोक्य ।) रम्भे उपनीयतां स्वयं महेन्द्रेण संभृतः कुमारस्यायुषो ।

५ यौवराज्याभिषेकः ।

[प्रविष्टा यथोक्तहस्ता अप्सरसः ।]

अप्सरसः—भअवं इमे अभिसेअसंभारा । (भगवन्नेतेऽभिषेक-
संभाराः ।)

नारदः—उपवेक्ष्यतामायुष्मान्भद्रपीठे ।

१० रम्भा—इदो वच्छ । (इतो वत्स ।) (कुमारमुपवेशयति ।)

नारदः—(कुमारस्य शिरसि कलशमावर्ज्य ।) रम्भे निर्वर्त्यतां शेषो
विधिः ।

रम्भा—(यथोक्तं निर्वर्त्य ।) वच्छ प्रणम भगवन्तं मादापिदरे अ ।
(वत्स प्रणम भगवन्तं मातापितरौ च ।)

१५ [कुमारो यथाक्रमं प्रणमति ।]

नारदः—स्वस्ति भवते ।

राजा—कुलधुरन्धरो भव ।

उर्वशी—पिदुणो आराधइत्तओ होहि । (पितुराराधयिता भव ।)

[नेपथ्ये वैतालिकौ ।]

१ तव कार्यमसौ कुर्यात्त्वं च तस्येष्टकार्यकृत् । सूर्यः संवर्धयत्यग्निमग्निः सूर्यं स्वतेजसा ॥ (R. B.). २ रम्भे आनीयतां कुमारस्यायुषो यौवराज्याभिषेकाय महेन्द्रेण संभृतः संभारः । (some mss.) ... ० ताम् मन्त्रेण सम्भृतः कुमारस्याभिषेकः (R. B.). ३ वंशवर्धनः । (B.).

NĀRADA . It is but proper

Indra should render service to you, and you, too, should fulfil his desires , (to) the Sun enkindle the fire, and the fire the Sun, with his heat (20)

(*Looking up at the sky*) Rambhā, bring hither the materials for installing Prince Āyus as heir-apparent, got ready by the great Indra himself.

(*Enter Nymphs with the said materials in their hands*)

NYMPHS : Revered Sir, here are the materials for the installation

NĀRADA : Let the long-lived one be seated on an auspicious seat

RAMBHĀ Come here, my boy. (*Seats the Prince.*)

NĀRADA : (*Having poured out the contents of the pitcher on the head of the Prince*) Rambhā, finish the rest of the ceremony

RAMBHĀ : (*Having done as directed*) Child, salute the holy sage and your parents.

(*The Prince bows in appropriate order*)

NĀRADA . May all be well with you !

KING . Be the foremost man in the family !

URVĀŚI : May you win the heart of your father !

(*Two hands behind the scenes*)

ग्रथसः—विजयतां युवराजः ।

अमरमुनिरिवात्रिर्ब्रह्मणोत्रेरिवेन्दु-

बुध इव शिशिरांशोर्बोधनस्येव देवः ।

भव पितुरनुरूपस्त्वं गुणैर्लोककान्तै-

५ रतिशयिनि समाप्ता वंश एवाशिषस्ते ॥ २१ ॥

द्वितीयः—

तव पितरि पुरस्तादुन्नतानां स्थितेस्मिन्

स्थितिमति च विभक्ता त्वय्यनाकम्प्यचैर्यै ।

अधिकतरमिदानीं राजते राज्यलक्ष्मी-

१० हिमवति जलधौ च व्यस्ततोयेव गङ्गा ॥ २२ ॥

अप्सरसः—(उर्वशीमुपेत्य !) दिष्टिआ पुत्तस्स जुवराअसिरीए

भत्तुणो अविरहेण वट्ठसि । (दिष्टिआ पुत्रस्य युवराजश्रिया भर्तुरविरहेण
वर्धसे ।)

उर्वशी—साहारणो एसो अम्मुदओ (कुमारं हस्ते गृहीत्वा ।)

१५ एहि वल्ल जेह्मादरं अभिवन्देहि । (साधारण एषोभ्युदयः ।

(कुमारं हस्ते गृहीत्वा ।) एहि वत्स ज्येष्ठमातरमभिवन्दस्व ।)

[कुमारः प्रतिष्ठते ।]

नारदः—तिष्ठ समये तत्रभवत्याः समीपं गच्छसि ।

आयुषो यौवराज्यश्रीः स्मारयत्यात्मजस्य ते ।

२० अभिषिक्तं महासेनं सैनापत्ये मरुत्वता ॥ २३ ॥

राजा—एवमनुगृहीतो भगवता कथं न योग्यो भविष्यति ।

नारदः—किं ते भूयः पाकशासनः प्रियं करोतु ।

१ सङ्घः (R. B.). २ प्राप्त० (B.). ३ दिष्टिआ पिअसही पुत्तअस्स जुअराअसिरी पेखिअ भत्तुणो अविरहेण वट्ठिदि । (R. B.). ४ some mss. assign from कुमारं up to 'वन्देहि' to रम्भा. ५ राजा—तिष्ठ । सममेव तत्रभवत्याः समीपं यास्यामस्तावत् । (B.) also Pandit; we follow the overwhelming mss. evidence.

FIRST : Victory to the Heir-apparent !

May you be worthy of your father by your virtues which are esteemed by the people, as the divine sage Atri was worthy of Brahmā, the moon of Atri, Budha of the moon, and His Majesty of Budha ! In your exalted family, all the blessings have already been realized ! (21)

SECOND :

Royal Glory, divided between your father, who stands at the head of the exalted, and you, of virtuous conduct and of unflinching courage, appears all the more to advantage, like the Ganges with its waters distributed between the Himālaya (who is the loftiest of the lofty) and the ocean (who keeps within his limits and has undisturbed gravity). (22)

NYMPS . (*Approaching Urvaśī*) We congratulate you on your son having attained the dignity of an heir-apparent and on your not being liable to be separated from your lord.

URVAŚĪ : This good fortune is common to us all (*Taking the Prince by the hand*) Come, child, salute your eldest mother.

(*The Prince moves from his place*)

NĀRADA : Wait, you can go to her ladyship presently

The splendour of the installation of your son Āyus as heir-apparent reminds me of Mahāsena when he was installed commander in chief by Indra. (23)

KING : How can he fail to be a worthy person when he is thus favoured by your holiness ?

NĀRADA : What more good should Indra do to you ?

राजा—यदि मे मधवा प्रसन्नः किमतः परमिच्छामि । तथापीदमस्तु

[भरतवाक्यम्]

परस्परविरोधिन्योरेकसंश्रयदुर्लभम् ।

संगतं श्रीसरस्वत्योर्भूतयेस्तु सदा सताम् ॥ २४ ॥

५

[इति निष्क्रान्ताः सर्वे ।]

विक्रमोर्वशीये पञ्चमोऽङ्कः समाप्तः ।

॥ समाप्तमिदं विक्रमोर्वशीयं नाटकम् ॥

KING : If Indra is pleased with me, what further can I wish for ? However, let there be this -

(*Benedictory stanza*)

ॐ शान्तिः शान्तिः शान्तिः ।

May there always be, for the welfare of the good, a union between (the goddesses of) Wealth and Learning, who are opposed to each other - a union which is difficult to be met with in one place !

[*Exeunt omnes.*]

End of Act V

APPENDIX I.

(Additional Prākṛt passages read by some mss.,

R. and B. with some variations.)

चतुर्थोऽङ्कः ।

पृ. ११०-२ [नेपथ्ये सहजन्याचित्रलेखयोः प्रावेशिक्याक्षितिका ।]

पिअसहिविओअविमणा सहिं हंसी वाउला समुल्लवइ ।

सूरकरफंसविअसिअतामरसे सरवरूसड्गे ॥ १ ॥

[ततः प्रविशति सहजन्या चित्रलेखा च ।]

चित्रलेखा—(प्रवेशान्तरं द्विपदिकया विशोऽवलोक्य)

सैहअरिदुख्खालिध्वअं सरवरअम्मि सिणिद्धअं ।

वाहोवगिअणअणअं तम्मइ हंसीजुअलअं ॥ २ ॥

पृ. ११२-३ [अनन्तरे जम्भलिका]

सैहअरिदुख्खालिध्वअं सरवरअम्मि सिणिद्धअं ।

अविरलवाहजलोह्लुअं तम्मइ हंसीजुअलअं ॥ ३ ॥

पृ. ११२-९ [अनन्तरे खण्डधारा ।]

चिन्तादुम्मिअमाणसिआ सहअरिदंसणलालसिआ ।

विअसिअकमलमणोहरए विहरइ हंसी सरवरए ॥ ४ ॥

पृ. ११२-१३ [नेपथ्ये पुरुरवसः प्रावेशिक्याक्षितिका ।]

१ प्रियसखीवियोगाविमनाः सखीं हंसी व्याकुला समुल्लपति ।

सूर्यकरस्पर्शविकसिततामरसे सरोवरोत्सङ्गे ॥

२ सहचरीदुःखालीढं सरोवरे स्निग्धम् ।

बाष्पाववल्गितनयनं ताम्यति हंसीयुगलम् ॥

३ सहचरीदुःखालीढं सरोवरे स्निग्धम् ।

अविरलबाष्पजलाद् ताम्यति हंसीयुगलम् ॥

४ चिन्तादूनमानसिका सहचरीदर्शनलालसिका ।

विकसितकमलमनोहरे विहरति हंसी सरोवरे ॥

APPENDIX I

ACT IV

(*Behind the curtain, an Ākṣiptikī song introducing
Sahajanyā and Citralekhā*)

Distracted owing to separation from her dear friend, the female swan wails out, in affliction, to her friend, on the surface of the lake, the lotuses wherein have expanded at the touch of the rays of the Sun. (1)

(*Then enter Sahajanyā and Citralekhā*)

CITRA. : (*On entering, looking at the quarters, with a
Dvīpadikā song*)

A pair of female swans, tender-hearted and overwhelmed with grief for a friend, is [seen] distressed on a lake with eyes flooded with tears. (2)

(*Hereafter a Jambhalikā song*)

A pair of female swans, tender-hearted and overwhelmed with grief for a friend, is [seen] distressed on a lake, bathed in continuous tears (3)

(*Hereafter a Khandadhārā song.*)

With her mind tormented by anxiety, and yearning to meet her friend, the female swan roams about on a lake, charming with full-blown lotuses. (4)

(*Behind the scenes, an Ākṣiptikī song to introduce
Purūravas.*)

गृहणं गङ्गदणाहो पिअविरहुम्माअपअलिअविआरो ।

विसइ तरुकुसुमकिसलअभूसिअणिअदेहपम्भारो ॥ ५ ॥

पृ. ११२-१५ [लोष्टं गृहीत्वा हन्तुं धावन् । अनन्तरे द्विपदिकया दिशोऽवलोक्य ।]

हिअआहिअपिअदुख्खओ सरवरए धुदपख्खओ ।

वाहोवग्गिअणअणओ तम्मइ हंसजुआणओ ॥ ६ ॥

पृ. ११२-२० [इति मूर्छितः पतति । द्विपदिकयोत्थाय निःश्वस्य ।]

मइ जाणिअ मिअलोअणि णिसअरु कोइ हरेइ ।

जाव णु णवतलि सामल धाराधरु वरिसेइ ॥ ७ ॥

पृ. ११४-७ [अनन्तरे चर्चरी ।]

जलहर संहार ण्हु कोपइ आढत्तओ

अविरलधारासारदिसामुहकन्तओ ।

ए मइ पुहवि भमन्तो जइ पिअ पेखिअमि

तव्वे जंजु करीहसि तं तु सहीहिमि ॥ ८ ॥

पृ. ११४-१० प्रत्यादिशामि [अनन्तरे चर्चरी ।]

गन्धुमाइअमहुअरगीएहिं

वज्जन्तेहिं परहुअतूरेहिं ।

१ गहनं गजेन्द्रनाथः प्रियाविरहोन्मादप्रकटितविकारः ।

विशति तरुकुसुमकिसलयभूषितनिजदेहप्राग्भारः ॥

२ हृदयाहितप्रियादुःखः सरोवरे धुतपक्षः ।

बाष्पाववल्गितनयनस्ताम्यति हंसयुवा ॥

३ मया ज्ञातं मृगलोचनीं निशाचरः कोऽपि हरति ।

यावन्नु नवतडिच्छयामलो धाराधरो वर्षति ॥

४ जलधर संहारात्र कोपमाजसः । अविरलधारासारदिशामुखक्रान्तः ।

ए अहं पृथ्वीं भ्रमन्यदि प्रियां प्रेक्षे । तदा यद्यत्करिष्यसि तत्तत्सहिष्ये ॥

५ गन्धोन्मादितमधुकरगीतैर्वाद्यमानैः परभृततथैः ।

प्रभृतपवनोद्वेहितपल्लवनिकरः सुललितविविधप्रकारैर्नृत्यति कल्पतरुः ॥

The lord of elephants, who displays the change that has come over him on account of madness due to separation from his beloved, enters the forest, with the forepart of his body being decked with the flowers and tender leaves of trees. (5)

(Picking up a clod of earth and running to hit with it. Afterwards, looking at the quarters with a Dvipadikī song.)

A young swan, with his heart full of grief for his beloved, with his wings fluttering and with eyes drenched in tears, is pining on the lake (6)

(So saying, he drops down senseless, rising up again with a Dvipadikī song, and sighing.)

I thought that some demon was carrying away the fawn-eyed lady, while it is only the cloud, glossy-dark with fresh lightning, that is showering. (7)

(Afterwards a Carcarī song.)

O cloud, you that have screened the face of the quarters with your dense showers, restrain your anger (towards me), being ordered to do so If I see my beloved while wandering over the earth, I shall put up with whatever you will do (8)

(A Carcarī song.)

The wish-granting tree is dancing in a number of charming ways to the accompaniment of the songs of the bees intoxicated with fragrance, and the playing of musical instruments (in the form of the sweet notes) of cuckoos, with the clusters of its foliage shaken by the wind that is blowing. (9)

(With these words, he dances.)

पसरिअपवणुब्जेहिअपह्वणिअरु

सुललिअविविहपअरेहिं णच्चइ कप्पअरु ॥ ९ ॥

इति नर्तित्वा ।

पृ. ११४-१६ अन्वेपयामि—

[पाठस्यान्ते भिन्नकः ।]

दैहआरहिओ अहिअं दुहिओ विरहाणुगओ परिमन्थरओ ।

गिरिकाणणए कुसुमुज्जले गअज्जूहवई तह क्षीणगई ॥ १० ॥

[अनन्तरे द्विपदिकया परिक्रम्यावलोक्य च सहप्रेम ।]

पृ. ११६-१४

[अतन्तरे खण्डकः ।]

संपत्तविसूरणओ तुरिअं परवारणओ ।

पिअदमदंसणलालसओ गअवरु विद्धिअमाणसओ ॥ ११ ॥

[तेना खण्डकान्ते चर्चरी ।]

बहिण पइ इअ अम्मत्थिअमि आअखहि मं ता

एत्थ वण भमन्ते जइ पइ दिट्ठी सा मह कान्ता ।

णिसम्महि मिअङ्कसरिसवअणा हंसगई

ए चिण्हे जाणीहिसि आअखिउ तुइक्ष मइ ॥ १२ ॥

[चर्चरिकयोपविश्य । अजलिं बद्ध्वा ।]

पृ. ११८-१

[अनन्तरे खुरकः ।]

१ दयितारहितोऽधिकं दुःखितो विरहानुगतः परिमन्थरः ।

गिरिकानने कुसुमोज्ज्वले गजयूथपतिस्तथा क्षीणगतिः ॥

२ संप्राप्तविसूरणस्त्वरितं परवारणः ।

प्रियतमादर्शनलालसो गजवरो विस्मितमानसः ॥

३ बहिण त्वामित्यभ्यर्थये आचक्ष्व मे तत्

अत्र वने अमता यदि त्वया दृष्टा सा सम कान्ता ।

निशामय मृगाङ्कसदृशवदना हंसगतिः ।

अनेन चिह्नेन ज्ञास्यस्याख्यातं तव मया ॥

(A Bhinnaka song after the Pīṭha)

Separated from his beloved, (and hence) very much distressed, full of the grief of separation and extremely languid, the lord of the herd of elephants (roams about) with feeble steps in the mountain forest bright with flowers. (10)

*(Then turning round with a Drupadikī song, observing,
with delight)*

(Afterwards a Khandaka song.)

Grieved (owing to separation) and ardently longing to meet his beloved, the lordly elephant, the conqueror of his enemies, wanders about hurriedly, wondering in his mind. (11)

(A Carcarī song after the Khandaka)

O peacock, I entreat you : tell me if, while wandering in this forest, you saw that beloved of mine. Listen—she has a face resembling the moon and a gait like that of a swan ; you will (be able to) recognize her by these characteristics , (hence) I have told you. (12)

(Sitting down after the Carcarī song , folding his hands.)

(With the Carcarī song, gazing.)

(Afterwards the Khuraka.)

^१विज्जइसरकाणगलीणओ

दुखविणिगाहबाहुप्पीडओ ।

दूरोसारिअहिअणान्दओ

अम्बरमाणे भमइ गइन्दओ ॥ १३ ॥

[खुरकान्ते चर्चरी]

हेले हेले

परहुअ महुअरपलाविणि कन्ति गन्दणवण सच्छन्द भमन्ती ।

जइ पई पिअअम सा महु दिट्ठी ता आअखवहि महु परपुट्ठि ॥ १४ ॥

[एतदेव नर्तित्वा वलन्तिकयोपसृत्य जानुभ्यां स्थित्वा ।] भवति

पृ. ११८-८ [वामकेन किञ्चिद्वलित्वा] [आकाशे ।]

पृ. ११८-१६ सुखमास्तां भवती । साधयामस्तावत् । (उत्थाय द्विपदिकया परिक्रम्यावलोक्य च ।) अये दक्षिणेन वनधारां प्रियाचरणनिक्षेपशंसी नूपुररवः यावदत्र गच्छामि । (परिक्रम्य ।)

^२पिअअमविरहकिलामिअवअणओ

अविरलबाहजलाउलणअणओ ॥

दूसहदुखविसंठुलगमणओ

पसरिअउरुतावदीविअअङ्गओ ॥

अहिअं दुम्मिअमाणसओ

काणण भमइ गइन्दओ ॥ १५ ॥

१ विद्याधरकाननलीनो दुःखविनिर्गतबाष्पोत्पीडः ।

दूरोत्सारिताहृदयानन्दः अम्बरमानेन भ्रमति गजेन्द्रः

२ परभृते मधुरप्रलापिनि कान्ते नन्दनवने स्वच्छन्दं भ्रमन्ती ।

यदि त्वया प्रियतमा सा मम दृष्टा तर्ह्यचक्ष्व मम परपुष्टे ॥

३ प्रियतमाविरहकलान्तवदनः अविरलबाष्पजलाकुलनयनः ।

दुःसहदुःखविसंष्टुलगमनः प्रसन्नगुरुतापदीसाङ्गाः ।

आधिकं दूतमानसः कानन भ्रमति गजेन्द्रः ॥

The lord of elephants, living in the Vidyādhara forest, wanders about, measuring the sky (as it were, by his size), with a flood of tears issuing (from his eyes) on account of grief, and the joy of his heart far removed (13)

(A Carcarī song after the Khuraka)

Hullo !

O you charming cuckoo, sweet warbler, wandering at will in the Nandana forest, if you have seen that beloved of mine, O Cuckoo, tell me (about her). (14)

(Dancing to the lant , approaching with a Valantikī, and kneeling)

Madam,

(With a slight turn occupying the Vamaka position)

(In the sky)

Let your ladyship sit at ease ! Let us depart at once. *(Rising and turning with a Dvipadikī song and gazing)* Ah, there is the sound of anklets indicating the treading of the feet of my beloved, to the south of the forest-line. I shall just go there. *(Turning)*

With his face withered on account of separation from his beloved, his eyes bathed in continuous tears, his gait unsteady owing to unbearable grief, his body consumed by the intense and growing torment, and his mind still more afflicted, the lord of elephants roams about in the forest (15)

[इति ककुमेन षडुपभङ्गाः । अनन्तरे द्विपदिकया दिशोऽवलोक्य ।]

पिअकरिणीविछोइअओ गुरुसोआणलदीविअओ ।

वाहजलाउललोअणओ करिवरु भमइ समाउलओ ॥ १६ ॥

पृ. १२०-५ [उपविश्य चर्चरी ।]

रे रे हंसा किं गोडज्जइ । (इति नर्तित्वा उत्थाय ।)

पृ. १२०-१० [चर्चरी ।]

गइअणुसारे मह लखिज्जइ ।

[चर्चरिकयोपसृत्याञ्जलिं बद्ध्वा ।]

पृ. १२०-१३ [पुनश्चर्चरी ।]

कइं पइं सिखिउ ए गइ लालस ।

सा पइं दिट्ठी जहणभरालस ॥ १७ ॥

पृ. १२०-१६ (पुनश्चर्चरी 'हंस प्रयच्छ' इत्यादि पठित्वा द्विपदिकया निरूप्य । विहस्य)

(अनन्तरे कुटिलिका ।) मर्मररणिअमणोहरण

(मल्लघटी ।) कुसुमिअतरुवरपलुविण ।

(चर्चरी ।) दहआविरहुम्माइअओ काणणे भणइ गइन्दओ ॥ १८ ॥

[द्विलयान्ते चर्चरी ।]

गोरोअणवण्णा चक्का भणइ मइं ।

महुवासर कीलन्ती धणिअ ण दिट्ठी पइं ॥ १९ ॥

१ प्रियकरिणीवियुक्तो गुरुशोकानलदीप्तः ।

बाष्पजलाकुललोचनः करिवरो भ्रमति समाकुलः ॥

२ रे रे हंस किं गोप्यते ।

३ गत्यनुसारेण मया लक्ष्यते ।

४ केन तव शिक्षिता एषा गतिर्लालसा । सा त्वया दृष्टा जघनभरालसा ॥

५ मर्मररणितमनोहरे ।

६ कुसुमिततरुवरपल्लवे ।

७ दयिताविरहोन्मादितः । कानने भ्रमति गजेन्द्रः ॥

८ गोरोचनवर्णं चक्रं भणं माम् ।

मधुवासरे क्रीडन्ती धनिका न दृष्टा त्वया ॥

(Thus he sings the six divisions of the verse according to the *Kakubha rāga*.)

(Then looking at the quarters, with a *Dvīpadikā* Song)

Separated from his beloved mate, consumed by the fear of intense grief, with his eyes flooded with tears, the lord of elephants wanders about afflicted (16)

(Sitting, sings a *Carcārī*.)

O Swan, why do you conceal it? (*Dancing and rising up*)

(A *Carcārī* song) I have discovered it by your imitation of (her) gait. (*Approaching with a *Carcārī* song, and folding his hands*)

(A *Carcārī* song again) Who taught you this charming gait? (Surely) you must have seen that lady languid on account of her heavy hips (17)

(A *Carcārī* song again After reciting the verse 'हंस प्रयच्छ' etc., observing closely with a *Dvīpadikā*, and laughing)

(Afterwards a *Kuṭīlikā* with a *Mallaghazī* and *Carcārī*)

The lord of elephants, maddened on account of separation from his beloved, roams about in a forest, which is charming owing to the rustling (of leaves) and the cooing (of birds), and in which beautiful trees have put forth leaves and flowers (18)

(A *Carcārī* song after the harmony of music and dancing)

O *Cakravāka* bird, with a colour like that of *Gorocanā*, tell me if you have not seen the young lady sporting in spring-tide (19)

पृ. १२२-६ [चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा ।]

[अस्यान्तरे अर्धद्विचतुरस्रकः ।]

एकैकमवद्विअगुरुअरपेम्मरसे ।

[सरे^१] हंसजुआणओ कीलइ कामरसे ॥ २० ॥

पृ. १२२-१३ [चतुस्रकेणोपेत्याञ्जलिं बद्ध्वा ।]

[प्रियोदन्तमुपलप्स्ये—]

(कुटिलिकया ।) कैरिणीविरहसंताविअओ ।

(मल्लघटी ।) काणणए गन्धुध्वअमहुअरु ॥ २१ ॥

पृ. १२२-१७ [स्थानकेनावलोक्य ।]

पृ. १२२-१७ पृच्छामि—

हंतं पइं पुच्छिअमि अरुखहि गअवर

ललितअपहारे णासिअतरुवर ।

दूरविणिज्जिअससहरकन्ती

दिड्ढी पिअ पइं संमुह जन्ती ॥ २२ ॥

पृ. १२४-९ [अनन्तरे खण्डिका ।]

पंसरिअखरखुरदारिअमेइणि वणगहणे अविचालु ।

परिसप्पइ पेच्छह लीणो णिअकज्जुज्जुअ कोलु ॥ २३ ॥

१ एकैकवर्धितगुरुतरप्रेमरसेन । हंसयुवा क्रीडति कामरसेन ॥

२ करिणीविरहसंतापितः ।

३ कानने गन्धोद्धतमधुकरः ।

४ अहं त्वां पृच्छामि आचक्ष्व गजवर

ललितप्रहारेण नाशिततरुवर ।

दूरविनिजितशशधरकान्ति—

इष्टा प्रिया त्वया संमुखं यान्ती ॥

५ प्रसृतखरखुरदारितमेदिनिर्वनगहनेऽविचलः ।

परिसर्पति पश्यत लीनो निजकार्मोद्युक्तः कोलः ॥

६ सरे read by Rang., Lenz, and Cal. ed. Rang. is aware of the omission of the word.

(*Approaching with a Carcarī song, and kneeling.*)

(*Thenceafter the Ardhadvīcaturasraka posture*)

The young swan sports on the lake, with passion,
with his intense love being heightened at every step (20)

(*Approaching in the Caturasraka posture and folding
his hands.*)

(*With a Kutlikā*). (There roams about the lordly elephant) in the forest, tormented by the separation from his mate

(*A Mallaghatī*)—with the bees inflamed on account of the smell (of his rut) (21)

(*Standing in the Śikhānaka posture and looking*)

I ask you, tell me, O best of elephants, that have
felled down a big tree with a sportive blow, did you see
my beloved, who far excels the beauty of the moon, crossing
your path? (22)

(*Afterwards a Khandikā song*)

Engrossed in his own activity and digging the earth,
with his hard hoofs out-stretched, see, the courageous
bear wanders here and there, lurking in the dense
forest (23)

पृ. १२४-१३

[अनन्तरे चर्चरी ।]

फलिहसिलाअलणिम्मलणिइइहर ।

बहुविहकुसुमे विरडअसेहर ।

किण्णरमहुरुमीअमणोहर

देख्खावहि महु पिअअम महिहर ॥ २४ ॥

[चर्चरिकयोपसृत्याञ्जलिं बद्ध्वा ।]

पृ. १२६-५

[अनन्तरे कुटिलिका ।]

पैसीअ पिअअम सुन्दरिण णए । खुहिआकरुणविहङ्गमए णए ॥

सुरसरितीरसमूसुअए णए । अलिउलङ्गंकारिए णए ॥ २५ ॥

[कुटिलिकान्ते चर्चरी ।]

पुव्वदिसापवणाहअकलोलुमाअ बाहओ

मेहअ अङ्गे णच्चइ सललिअ चलणिहिणाहओ ।

हंसविहङ्गमकुङ्कुमसङ्खकआभरण

करिमअराउलकसणलकमलकआवरण ॥

१ स्फटिकशिलातलनिर्मलनिर्झर

बहुविधकुसुमैर्विरचितशेखर ।

किंनरमधुरोद्गीतमनोहर

दर्शय मम प्रियतमां मञ्जीधर ॥

२ प्रसीद प्रियतमे सुन्दरि नदि । क्षुभिताकरुणविहङ्गमे नदि ॥

सुरसरितीरसमुत्सुके नदि । अलिकुलङ्गंकारिते नदि ॥

३ पूर्वदिक्पवनाहतकलोलोद्गतबाहु-

मैघाङ्गनैर्नृत्यति सललितं जलनिधिनाथः ।

हंसविहङ्गमकुङ्कुमशङ्खकृताभरणः

करिमकराकुलकृष्णकमलकृतावरणः ॥

वेलासलिलोद्वेलितदत्तहस्ततालो

अवस्तृणाति दश दिशो रुद्ध्वा नवमेघकालः ॥

* हंसरहङ्गासङ्खकुङ्कुमकआभरण (R)

(Hereafter a Carcarī song)

Show me my beloved, O mountain, having streams bright like the slabs of crystal, having a chaplet of manifold flowers, and charming on account of the sweet songs of the Kinnaras (24)

(Approaching with a Carcarī song and folding his hands)

(Afterwards a Kuṭīlikā.)

Be pleased, O dearest lovely river, having with you agitated and merciless birds, and who are yearning for the banks of the celestial river (Ganges), and who are resounding with the humming of a swarm of bees. (25)

(A Charcarī song after the Kuṭīlikā)

The lord of oceans dances sportively with his limbs in the form of clouds—(the lord) having for his uplifted arms the waves lashed by the eastern gale, having for his ornaments swans, birds and saffron-coloured conch-shells, and for his raiment blue lotuses which are full of elephants and sharks, and keeping time with his hands in the form of the dashing of the waves against the shore.

बलासलिलुव्वेल्लिअहत्थदिण्णतालु

ओत्थरइ दस दिस रुन्धेविणु णवमेह आलु ॥ २६ ॥

[चर्चरिकयोपसृत्य जानुभ्यां स्थित्वा ।]

पृ. १२६-१९

[इति नर्तित्वा चर्चरी ।]

सुरसुन्दरि जहणभरालस पीणुत्तुङ्गघणधणी ।

विरजोव्वण तणुसरीरि हंसगई ।

गभणुज्जलकाणणे मिअलोअणि भमन्ते

दिट्ठी पइं तह विरहसमुदन्तरे उत्तारहि मइं ॥ २७ ॥

पृ. १२८-१६

[आदास्ये तावदेनम्—]

पेणइणिवद्दासाइअओ वाहाउलणिअणअणओ ।

गअइव गहणे दूहिअओ भमइ ख्वामिअवअणओ ॥ २८ ॥

पृ. १३०-१२

[द्विपक्षिकयोपसृत्य ग्रहणं नाटयति ।]

लए पेख्व विणु हिअए भवामि

जह विहिजोए पुणि तहिं पाविमि ।

ता रण्णे विणुकरमि णिभन्ती

पुणु णइ मेळुइं दाह कलन्ती ॥ २९ ॥

[इति चर्चरिकयोपसृत्य लतामलिङ्गति । ततः प्रविशति तत्स्थान एवोर्वशी]

१ सुरसुन्दरी जघनभरालसा पीनोत्तुङ्गघनस्तनी

स्थिरयौवना तनुशरीरा हंसगतिः ।

गगनोज्ज्वलकानने मृगलोचना भ्रमता ।

इष्टा त्वया तर्हि विरहसमुद्रान्तरादुत्तारय माम् ।

२ प्रणयिनीबद्धाशाको बाष्पाकुलनिजनयनः ।

गजपतिर्गहने दुःखितः भ्रमति क्षामितवदनः ॥

३ लते प्रेक्षस्व विना हृदयेन भ्रमामि यदि विधियोगेन पुनस्तां प्राप्नोमि ।

तदरण्येन विनाकरोमि निभ्रान्ति पुनर्न प्रवेशयामि तां कृतान्ताम् ॥

The rainy season newly set in coops up the ten quarters
and pervades them (26)

(Approaching with a Carcārī and kneeling)

(A Carcārī Song)

Raise me up from the ocean (of the grief) of separation, if you have, in the course of your rambles in the forest lovely like the sky, seen the celestial beauty, languid on account of the weight of her hips, having plump, prominent and fully developed breasts, who is ever youthful, who has a slender body and a gait like that of the swan and eyes like those of a fawn. (27)

After आदास्ये तावदेनम्—

The lord of elephants, attached to his beloved, with his eyes bathed in tears and his face withered, wanders about in the forest, distressed (28)

(Approaching with a Dvīpadikā, gesticulates acceptance.)

Look here, Oh creeper, I am wandering about with an absent mind, if through good luck I recover her, I shall undoubtedly take her away from the forest and shall never again allow that cruel lady to enter it. (29)

(Approaching with a Carcārī song, he embraces the creeper, then enters Uṛvaśī in that very place.)

पृ. १३२-१३

[अनन्तरे चर्चरी ।]

मोरा परहुअ हंस विहङ्गम

अलि गअ पव्वअ सरिअ कुरङ्गम ।

तुइक्षह कारण रण्ण भमन्ते

बहु बहु पुच्छिअ मइं रोअन्ते ॥ ३० ॥

पृ. १३६-९

[चर्चरी ।]

पाविअसहअरिसंगमओ पुलअपसाहिअअङ्गाअओ ।

सेळ्छापत्तविमाणओ विहरइ हंसजुआणओ ॥ ३१ ॥

[इति खण्डधारया निष्क्रान्तौ]

१ मयूरः परभृद्धसो विहङ्गमोऽलिगार्जः पर्वतः सरिकुरङ्गमः ।

तव कारणेनारण्ये भ्रमता बहु बहु पृष्ठो मया रुदता ॥

२ प्राससहचरीसंगमः पुलकप्रसाधिताङ्गाकः

स्वेच्छाप्राप्तविमानो विहरति हंसयुवा ॥

(Hereafter a Carcarī Song.)

Roaming about in the forest on your account and weeping, I repeatedly asked the peacock, the cuckoo, the swan, the bee, the elephant, the mountain the river, and the deer (30)

(A Carcarī song.)

United with his consort, with his body decorated with the hair that stood on their ends (through joy) the youthful swan sports about, having obtained a balloon in accordance with his desire (31)

(Exit to the accompaniment of the Khandadhārī song.)

End of Act IV

NOTES

Act I

St. I. This is a benediction in conformity with the convention of Sanskrit dramatists; this st. is technically called Nāndī. [See Appendix.] Cf. Kāt; 'अत्र कविः कालिदासः प्रारम्भितस्य ग्रन्थस्याविबेन परिगमाप्त्यर्थमिष्टदेवतास्मरणपूर्वकमादिपं प्रमुदके-वेदान्तोक्त्यादि।' Construe: यं रोदसी व्याप्य स्थितम् एकपुरुष वेदान्तेषु आहुः । गरिमन् ईश्वर उनि शब्दः अनन्यविषयः यथायाधारः (न) । यः च नियमितप्राणादिभिः गुमुर्ध्वाभिः मृग्यते । सः स्थिरमाक्षयोगमूलमः स्याणुः यः निःश्रेयसाय अस्नु ॥ (शार्ङ्गार्धक्रीडितम्.)

वेदान्तेषु, in the Upaniṣads. The term वेदान्त is used with reference to the Upaniṣads because chronologically, and even as regards subject-matter, they stand at the end of the whole Veda literature. Generally speaking, however, the term Vedānta is used for one of the six orthodox systems of Hindu philosophy or दर्शनस with the great Śāṅkarācārya as its chief exponent. For the use of the word वेदान्त in the sense of Upaniṣads, Cf. Br. S. Ś. B. 'यत्सर्वेषु वेदान्तेषु प्रसिद्धं ब्रह्मशब्दस्य आलम्बनं जगत्कारणं' I 2. 1, 'यद्यपीदं वेदान्तवाक्यानामिदं पर्य निरूपयितुं शास्त्रं प्रवृत्तम्' II 2. 1 etc. एकपुरुषम्, एकश्चासौ पुरुषश्च । the one pervading soul: the chief philosophical idea of the Upaniṣads is that God is one and all-pervading. पुरुष is so called because he dwells in the body. See the derivation of Purusa as given by Yāska: "पुरुषः पुरिषादः पुरिषायः पृथक्तेर्वा । पूरयत्यन्तरित्यन्तरपुरुषमभिप्रेत्य ।" Nirukta II. 3. 1 and also the following Vedic quotation:—

यस्मात्परं नामपरमस्ति किमियस्मात्प्राणीयो न ज्यायोऽस्मिन् किं वन ।

वृक्ष इव स्तम्भो दिवि तिष्ठत्येकस्तेनैव पूर्णं पुरुषेण गर्वम् ॥

—T. Ā. 10. 11. 3 & Ś've. Up. 3. 9.

Read the following Vedānta passage where Lord Śiva is called एक and पुरुषः—“ स एको स एकः स रूद्रो यो रूद्रः स ईशानो य ईशानः स भगवान्महेश्वरः ” (Atharva-śiropaniṣad). व्याप्य स्थितं रोदसी, (See prose order); the Lord is said to remain without space to occupy after having pervaded the whole world; cf., 'स भूमिं वि. १३

विश्वतो ब्रुत्वात्यतिष्ठद्दशाङ्गुलम्' । R.V. X 90. 1. रोदसी, heaven and earth; originally dual of the word रोदस्, n. ; cf. Raṅg. 'रोदसीति रोदःशब्दस्य सान्तस्य द्विवचनम् ।' cf. 'भूद्यावौ रोदस्यौ रोदसी च ते' Amara. ईश्वर, from root ईश्, to rule; with the addition of the termination क्, technically वरच्; ईष्ट इति ईश्वरः, the ruler; the word is also derived, perhaps rather far-fetchedly, from अश्, to pervade; cf. Raṅg: 'सर्वव्यापित्वाद्वा अश्नुत इतीश्वरः', अश्नोते: इत्येतेन औणादिको वरद्, उपधाया ईत्वं च ।' अनन्यविषयः, explained by Kāt. as 'न विद्यते अन्यो विषयो वाच्यो यस्य स (Bah. Comp.) तथोक्तः ।' This adj. suggests that the term Īśvara is applied only to Lord Śiva. (In this connection it might be noted *en passant* that the names of Śiva in almost all Indian temples end with the word Īśvara; cf. रामेश्वर, हरेश्वर, विश्वेश्वर, etc). See Raṅg: 'अनन्यविषयः एतन्मात्रवाचकः । ...ईश्वरत्वं चास्य सकलश्रुतिसिद्धम् । तथा हि—'ईशानः सर्वविद्यानामीश्वरः' इत्यादि ईश्वर-शब्दस्य शिवमात्रवाचकत्वं तैत्तिरीयादौ प्रतीतमेव ।' See also 'ईश्वरः शर्व ईशानः शङ्करश्चन्द्रशेखरः ।' Amara I. स्वर्गवर्ग, 32. यथार्थाक्षरः = अन्वर्थवर्णः (Kāt.) = यौगिकः (Raṅg.) Note the following dissolution:—अर्थमनतिक्रम्य वर्तत इति यथार्थम् । यथार्थम् अक्षराणि यस्यासौ यथार्थाक्षरः । The word Īśvara is such that it is *literally* true with ref. to Lord Śiva, because he is the *ruler* (cf. above ईष्ट इति ईश्वरः) of the whole world. अन्तः = अन्तरङ्गे (Kāt.); = हृदये (Raṅg); in the heart, मुमुक्षुः, मोक्षुमिच्छुः । One desirous of liberation from the cycles of birth and death. (Des. noun from root मुच्, to release). नियमितप्राणादिभिः, cf. Kāt. 'नियमिताः निरुद्धाः प्राणादयः पञ्च वायव्यो यैः ते ।' By those (मुमुक्षुः), who restrain their vital airs (for the sake of concentration as laid down in works on *Yoga*.) स्थाणुः, this word also is primarily used with ref. to Śiva, cf. Kāt. 'सदा तिष्ठतीति स्थाणुः । स्थाणुरित्यौणादिको गुप्रत्ययः' । cf. 'व्योमकेशो भवो भीमः स्थाणू रुद्र उमापतिः ।' Amara I. स्वर्गवर्ग, 36. स्थिरभक्तियोगसुलभः is explained in *two* ways; see Raṅg : स्थिरो विषयादिनानुच्छेद्यः भक्तियोगो भाक्तिप्राप्तिः तया सुलभः सुप्राप्यः । ...यद्वा स्थिरा भक्तिः योगो ज्ञानं च ताभ्यां सुलभः । स्थिरभक्तिपूर्वक-ध्यानैकगम्य इत्यर्थः ।' In the first interpretation, the word योग is taken in the sense of प्राप्ति 'attainment,' while in the second, the word योग is used in its rather technical sense of 'meditation.' Kāt. explains the comp. in a slightly different way: 'स्थिरो भक्तियोगो

येषां ते तथोक्ताः तैः सुलभः सुखेन प्राप्यः' according to which the translation will be 'easily obtainable by those who offer constant devotion.' Raṅg. notes a reading (while trying to show how the नान्दी is काव्यार्थसूचक) in which the word स्थाणु, without a visarga is joined to स्थिरभक्ति° etc. See Raṅg: "यद्वा 'स्थाणुस्थिर- ' इति निर्वसर्गान्तं पाठमदृगीकृत्य स्थाणुवत्स्थिरः केनाप्यनुच्छेदो भक्तियोगेन सुलभश्च । पश्चात्कर्मधारयः ।" It is surprising that this rather interesting reading should remain unnoticed.

निःश्रेयसाय, it should be noted that the correct dissolution of this compound word is overlooked by many; and some wrongly explain the word as 'that to which nothing is superior, or that from which true happiness results.' This is certainly wrong. The word is included in the long list of irregular compounds noted by Pāṇini and should be explained as निश्चिन्ते श्रेयः निःश्रेयसम् । 'the final beatitude' cf. Kāt.: 'निःश्रेयसमिति अचतुरविचतुरेत्यादिना अचूप्रत्ययान्तं निपातितम् ।' Pān. 5-4-77. For the meaning of निःश्रेयस read the following from the त्रिकाण्डी, 'मुक्तिः कैवल्यनिर्वाणश्रेयोनिः श्रेयसामृतम् ।'

As pointed out above, the stanza वेदान्तेषु etc. is what is conventionally known as the Nāndī, which is defined in the following off-quoted stanza of Mātr̥gupta:—आशीर्नमस्काररूपः श्लोकः काव्यार्थसूचकः ।...नान्दीति कथ्यते ॥ It means that the नान्दी, besides containing a benediction or a salutation, should also contain an allusion to some essential features of the plot of the play. The नान्दी, which contains such an allusion, is called पत्रावली; cf. the following stanza from नाट्यदर्पण quoted by Raṅg:

“यस्यां बीजस्थं विन्यासो ह्यभिधेयस्य वस्तुनः ।
श्लेषेण वा समामोचन्या नाम्ना पत्रावली तु सा ॥”

Students of Sanskrit know that the नान्दी in Sanskrit dramas contain a benediction or a salutation without a single exception, but it is rarely that they are suggestive of the plot. In fact, commentators are at great pains to show the काव्यार्थसूचकत्व of the particular Nāndī, on which they happen to comment. It certainly does credit to their ingenuity and learning, but it often appears rather pedantic

and the least critical. Our नान्दी, too, is not an exception to this rule and we are told both by Kātayavema and Raṅganātha, more pedantically by the latter, that Purūravas, the hero of the drama, is alluded to by the Stanza वेदान्तेषु etc. cf. Kāt: “अत्र वेदान्तेषु यमाहुरेकपुत्रमित्यादिभिर्विशेषणैः वक्ष्यमाणः कथानायकः पुरुषा नाम राजा सूच्यते । कुतः । ‘उर्वश्यायुरसि पुरुषा घृतेनाक्ते वृषणं दधाताम्’ (Tait. Sam. 1.3.7.1) इत्यादिवेदवाक्येषु कथितत्वात् । ‘जस्स वा अम्बरअले खं अत्थी’ त्यादिवाक्यप्रतीयमानरोदः राज्ञारवत्वाच्च । उर्वश्या मोक्षार्थिनीभिरप्सरैर्मिग्यमाणत्वाच्च ।” The above passage will clearly bring out the rather *far-fetched* nature of such attempts: because Purūravas & Urvaśī happen to be mentioned in Vedic passages, therefore the clause वेदान्तेषु...आहुः etc. is made to convey an allusion to the hero! Also cf. Rang: “काव्यार्थसूचनमप्यत्रैवावगन्तव्यम् । वेदान्तेष्वन्तिकेषु प्रदेशविशेषेष्विति यावत् । ‘अन्तो नाशे मनोहरे । स्वरूपेऽन्तं मतं क्लीवं न स्त्री प्रान्तेऽन्तिके त्रिषु ॥’ इति विश्वलोचनः । अनन्यसामान्यप्रजापालनदयादाक्षिण्यादियोगाच्च पुरुषमेकं मुख्यमाहुर्वर्णयन्ति । बुधा इति शेषः । यस्मिन् राजनि ईश्वरशब्दः यथार्थाक्षरः स्थिरा भाक्तः अर्थाद्राजनि यस्या उर्वश्यास्तया योगेन अर्थात्संगमनीयाख्यमणिसंबन्धेन सुलभः सुप्रापः । एतेनास्योर्वशीकामुकत्वम्, क्लान्तायाश्चास्याः संगमनीयद्वारा संगम इत्याद्यसूचि । ... एवं विशेषगुणविशिष्टः स प्रसिद्धविभक्तो विशेषगमहिम्ना विशेष्यलाभात्पुरुषा वो युष्माकं सभासदा निःश्रेयसाय प्रायेण योगक्षेमादिरूपकल्याणायान्तु भवत्विति ।” We can see even here how Raṅg. is driven to the necessity of giving a remote meaning like अन्त- neighbouring regions, and for so doing he has to summon the help of a *kośa* called विश्वलोचन; and yet, though the word अन्त is somehow explained, the first member of the compound remains merely hanging! Raṅganātha’s explanation, however, has the merit of being complete in its own way.

This stanza, with its high spiritual tone, indicates that Kālidāsa was primarily a Śiva-worshipper. All his dramas begin with an invocation to Śiva. He is, however, free from sectarian intolerance as can be seen from his Raghuvamśa (X. 16 ff.), where he praises Viṣṇu and from Kumāra. (II.4. ff.), where he praises Brahmā as the supreme God.

After the नान्दी follows the प्रस्तावना. (See Appendix II). These dramatic preliminaries are well summarized in the

following:—"तत्र पूर्वं पूर्ववत् सभापूजा ततःपरम् । कथने कविस्त्राजदेनाटकस्याप्यथामुत्रम् ॥" सूत्रधारः, the stage-manager, cf. Rang. सूत्रधारो नाम सूत्रं सर्वाङ्गं नाट्यानुष्ठानं धारयति प्रवर्तयतीति सूत्रधारः । तदुक्तम् 'नाटकस्य यदनुष्ठानं तत्सूत्रं स्यात्सर्वाङ्गम् । रत्नदेवतपूजाकृत्सूत्रधार उदीरितः ॥' cf. "The name (सूत्रधार) appears to be derived from that of an exhibitor of dolls and paper-figures..., which are still exhibited and made to dance...and form even now the only dramatic performances of village populations."—Pandit, Notes p. 5. The qualifications of the Sūtradhāra are detailed in the following passage from मातृगुप्तः—'चतुराणां यो निष्णातोऽनेकभाषामावृतः ।..... नाट्यप्रयोगानिपुणो नानाशिल्पकलान्वितः ।..... अवधाय प्रयोक्ता च योक्तृणां मुपदेशकः । एवं गुणगणोपेतः सूत्रधारो निगद्यते ॥' नेपथ्याभिमुख्यम्, नेपथ्य has various meanings:—(1) 'dress' or 'dressing up' cf. 'आकल्पवेषो नेपथ्यम् प्रतिकर्म प्रसाधनम् ।'—Amara. (2) The stage or रङ्गभूमि, cf. "...नेपथ्यं तु प्रसाधने । रङ्गभूमौ वेषमेते..." हेम quoted by Maheśvara in his commentary on Amara II मनुष्यवर्ग. 99. cf. also 'रङ्गभूमौ तु नेपथ्यं स्यात्प्रसाधने ।'—विश्व-लोचन quoted by Raṅganātha. (3) The curtain; cf. the famous quotation "नेपथ्यं स्याज्जवनिका ।" given by Raṅganātha. Here, however, the word could rightly mean (4) The *liring-room* behind the curtains, where the actors are dressed up for the stage, cf. Rang. "नेपथ्यं जवनिकान्तर्भूमिवर्षपरिग्रहस्थलम् । 'अन्तर्जवनिका-माहुर्नेपथ्यम् इति सागरोक्तः ।'"

P. 2. मारिष, this is the term with which the Sūtradhāra addresses his stage-attendant styled as Pāripārśvaka. cf. Kāt. "मारिषो नाम नटः । नटः सूत्रधारिणा मारिष इत्यामन्व्यते ।" Also Rang. "मारिषः स्थापकाख्यः सूत्रधारकस्य पारिपार्श्वीभिर्नाम नटः ।" The etymology of the word is interesting: cf. महेश्वर on Amara I. नाट्यवर्ग 14. "मारिषः मर्षेणात्सहानामारिषः । हिंसानिवारकाद्वा ।"; the शब्दार्णव-कोश also gives the word 'मार्षेक' along with मारिष, which confirms its derivation from the root मृष्. The word मार्षे also is used in the same connection; cf. 'सूत्रधारा नटी वने मार्ष वाथ विदूषकम् ।'—D. R. III 7. This term was used only in connection with an Arya, whose chief characteristic is his forbearing temperament (मर्षेण). पारिपार्श्वेक (See Appendix II). भाव, a courteous term of address,

especially with reference to the Sūtradhāra. cf. the following quoted by Raṅg. 'मान्यो भावः समुद्दिष्टः किञ्चिदूनस्तु मारिषः ।' 'प्रयोगबन्धः' sing. used for plu; lit. 'compositions, which are represented (on the stage)'—Pandit, notes p. 6. cf. Kāt.'s explanation: 'प्रयोगबन्धः प्रयोगः अभिनयः बध्यतेऽस्मिन्निति प्रयोगबन्धो नाख्यम् ।'

विक्रमोर्वशीयम्, the title of the drama. There are two ways of grammatically explaining this form:—(1) विक्रमः (पुरुषः) च उर्वशी च विक्रमोर्वशीयौ ते अधिकृत्य कृतः ग्रन्थः विक्रमोर्वशीयम् । विक्रमोर्वशी, being a Dvandva comp., is capable of having the termination ईय as given in Pāṇ 4. 3. 88. See below expl. No. (2). Also cf. Kāt. "विक्रमं च उर्वशीं च अधिकृत्य कृतं नाटकं विक्रमोर्वशीयम् । शिशुकन्द्य-मसभद्वेन्द्रजननादिभ्यश्छ (Pāṇ 4. 3. 88) इति छप्रत्ययः । विक्रमशब्दः पुरुषवसः संज्ञेति संप्रदायः ।" Wilson's translation 'The Hero and the Nymph' appears to follow the same explanation. He points out that विक्रम properly means 'heroism' and then goes on to say, "there can be no doubt, therefore, that by a poetic license *heroism* is here put for *hero*, and the compound is of the *Dvandva* class, in despite of the grammarians."—'Theatre of the Hindus' p. 196 f. n. (2) विक्रमेण गृहीता उर्वशी विक्रमोर्वशी । (मध्यमपद° comp.) ताम् अधिकृत्य कृतो ग्रन्थः विक्रमोर्वशीयम् । Acc. to Pāṇ 4. 3. 88 the termination ईय (छ) can be added in case of formations like शिशुकन्द्यः, यमसमीयः, Dvandva formations like किराताञ्जनीयम् and formations coming under the category of इन्द्रजननीयम्. It might appear that मध्यमपदलोपी comps. like विक्रमोर्वशी cannot come under this rule, as द्वंद्व compounds only are actually mentioned therein. But इन्द्रजननादि is an आकृतिगण (See Sid. Kau. 1668) and is wide enough to include the case विक्रमोर्वशीयम्. Prof. Shastri (notes p. 2) quotes Jayāditya (on Pāṇ. IV 3. 88) 'इन्द्रजननादेराकृतिगणत्वात् शिशुकन्दादयोऽपि तत्रैव द्रष्टव्याः । प्रपञ्चार्थमेषां ग्रहणम् ।' in support of the same. The latter explanation is to be preferred, as it definitely refers to an incident of the plot; besides, it is usual to see in the word विक्रम a veiled allusion to the patron of the poet; the frequent use of the word विक्रम in the course of the play (cf. विक्रममहिम्ना वर्धते भवान् । अनुत्सेकः खलु विक्रमालङ्कारः ।) also lends support to the above supposition.

नाटकम्, The play is technically called a नाटक, which is the reading of many mss.; Raṅganātha and a few mss. read त्रोटकेन. A त्रोटक is defined in S. D. as follows:—‘समाष्टनवपद्याङ्के दिव्यमानुष-संश्रयम् । त्रोटके नाम तत्प्राहुः प्रत्यङ्के सविदूषकम् ॥.....विना विशेषं सर्वेषां लक्ष्म नाटकवन्मतम् ॥ It will be clear from the above that there is practically very little difference between a Nāṭaka and a Trotaka. It can at the most be said that a Nāṭaka may have any *rasa* as its dominant sentiment, while a Trotaka must deal only with शृङ्गार; cf. Raṅg. (after quoting from S. D.) “प्रत्यङ्क सविदूषकत्वाच्च शृङ्गारोऽङ्गी । ‘प्रत्यङ्के सविदूषकमिति तु प्रायिकामिप्रायम् शृङ्गाराङ्गान्वमात्रमिह विवक्षितम् । तेन कस्माश्चिदङ्के सविदूषकत्वव्याभिचारोऽपि न धत्तिः । अन्यत्सर्वं नाटकवन् ।’ पात्राङ्गी-नर्तकरामुदायः (Raṅg.) Instead of पात्राङ्गी, Kāt. seems to read भरतवङ्गी, which he explains as नटवङ्गी. आर्यमिश्रान् (1) आर्याश्च ते मिश्राश्च तान् (कर्म०). For the definition of आर्य see the following stanza:—‘कर्तव्यमाचरन्कार्यमकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स वै आर्य इति स्मृतः ॥ मिश्र is a term of honour, and is generally used in the plural; cf. Raṅg: ‘पूज्ये मिश्रवचनं निव्यवहृवचनम् ।’ (2) the word is explained in a slightly different way; cf. Raṅg. आर्याः अभ्यर्हिताः तन्मिश्रान् संवलितान् । सभ्यानिव्यर्थः ।’

P. 2. St. 2. Construe: (हे जनाः), प्रणयिषु वा दाक्षिण्याद्, अथवा सद्वस्तुपुरुषबहुमानात्, इमां कालिदासस्य क्रियाम् अवहितैः मनोमिः गृणुत । (आर्या) ‘प्रणयिषु, the word प्रणयिन् means ‘one, who has a request to make,’ ‘a suppliant.’ प्रणयः अस्ति अस्य असौ । By the word प्रणयिषु the Sūtradhāra wants to request on behalf of the actors of the drama that they all are anxious to serve the audience with the best of their *abhinaya*.’ cf. Kāt. on प्रणयिषु, ‘स्वविद्याविशेषं पश्यनेति प्रार्थयमानेष्वस्मात् इति शेषः ।’ दाक्षिण्यात् (दाक्षिण्यस्य भावः तस्मात्) through courtesy, politeness. cf. Mallinātha’s comment on the word—दाक्षिण्यं परच्छन्दानुवर्तनम् । ‘दाक्षिणः सरलोदारपरच्छन्दानुवर्तिषु’ इति शाश्वतः । (Raghu. I. 31.) सद्वस्तुपुरुषबहुमानात्, (1) out of regard for the good plot and the (famous) hero of the play. For this explanation the comp. may be taken to be द्वद्व (सद्वस्तु च पुरुषश्च ।). The word वस्तु (=इतिवृत्त, Raṅg.) in connection with a drama means its plot. (2) or the comp. may be taken to be कर्मधारय [वस्तुनः पुरुषः, संज्ञासौ वस्तुपुरुषश्च सद्वस्तुपुरुषः] and may be translated

'out of regard for the good hero of the play.' cf. Kāt. 'प्रशस्तकथनायकगौरवात् ।' अवहितैः-एकाग्रैः (Kāt.) कालिदासस्य, the name stands free of any honorific appellation. cf. Kāt.—महत्त्वोपपादकविशेषणाभावेऽपि etc. Mark the poet's politeness in introducing himself, Contrast with this the attitude of Bhava-bhūti—यं ब्रह्माणमियं देवी वाग्वक्ष्येवानुवर्तते । उत्तरं रामचरितं तत्प्रणीतं प्रयुज्यते ॥ (उत्तर. I. 2) क्रियाम् (=कृतिम् Kāt.) 'literary composition.' The significance of every phrase in this stanza is well brought out by Kāt. in the following:—'प्रणयिषु दाक्षिण्यादित्यनेन सभादाक्षिण्यपात्रत्वान्नानां प्रशंसा कृता । सद्यस्तु पुरुषवहुमानादित्यनेन वस्तुप्रशंसा कृता । कालिदासस्येत्यनेन महत्त्वोपपादकविशेषणाभावेऽपि प्रसिद्धयैव तस्य माहात्म्यं गम्यते ।'

परित्रयितम् etc., this speech behind the curtain is dropped by one ms.; the dramatic effect, however, of this sudden cry of distress is too valuable to be lost.

विज्ञापनानन्तरम्, after the request made in प्रणयिषु etc., कुररीणाम्, of female ospreys; the cry of a कुररी bird is peculiarly significant of distress and helplessness. कुररी is a very timid and tender bird, fond of frequenting watery places; it is called टिटवी in Marathi and टिटडी in Gujarati. Cf. Kalidāsa 'चक्रन्द विष्ठा कुररीव भूयः ।' Raghu. XIV. 68. After this speech, Raṅg. reads the stanza मत्तानां कुसुमं etc. which we have incorporated in a foot-note to the text. The stanza appears to be unnecessary. In the first place, many mss. know nothing about it; in one Ms. there is a glaring *contradiction*: for it first reads 'आर्तानां कुररीणामिव शब्दः' and then this आर्त शब्द is imagined to be धीर परभूतनादः ! By no stretch of imagination is it possible to follow how a learned person like the Sūtradhāra will be represented by the poet as mistaking an आर्तस्वर for a परभूतनाद (the warbling of cuckoos). Dhanañjaya (D. R. III. 16.) quotes this st. to illustrate त्रिगतम् or one of the āṅgas of the प्रस्तावना; his reading, however, is different: कैलासे...किमर्थः for आकाशे...किं नार्यः. We do not, therefore, look on it as genuine.

नरसखस्य मुनेः ऊरुद्धवा सुरस्त्री, कैलासनाथम् उपसृत्य
भार्यमाणो वन्दीकृता । अतः अयम् अप्सरसां गणः शरणं
(...).

ऊरुद्धवा, ऊरुः उद्धवो यस्याः सा । The story of Urvaśi's birth from the thigh of sage Nārāyaṇa is variously related. Indra, jealous of the penance which Nara and Nārāyaṇa were practising, sent some beautiful nymphs to seduce the sage. Nārāyaṇa, however, by his supernatural powers, produced a damsel, viz. Urvaśi, whose excellent beauty made the celestial nymphs run away through shame. This story is further referred to in the course of this drama. Cf. 'स्थाने खलु नारायणमृगि विलोभयन्त्यस्तद्वृक्षमन्वामिमां एषा प्राडिताः सर्वा अप्सरसः ।' (P. 10. l. 22 ff) Prof. Max Muller thinks that the story of Urvaśi is merely a mythological representation of the grand phenomenon of the Dawn followed by the Sun; says he, "Thus—'Urvaśi sees Purūravas' meant 'the dawn is gone'; 'Urvaśi finds Purūravas again' meant 'the Sun is setting.'" (Chips, Vol. IV. p. 103 f.)

नरस्यवस्य, नरस्य सखा, (नारायणः) नम्य । Nara and Nārāyaṇa are always mentioned together in Hindu mythology. Originally both of them were known as authors of R̥gvedic hymns. They were later identified with Arjuna and Kṛṣṇa: Man and God; they were also represented as practising penance at the Badarikāśrama, a famous place of pilgrimage in the Himālayas.

सुरखी "does not here mean 'the wife of a god', but the female of a god, a goddess". (Pandit, notes p. 8) कैलासनाथ refers to Kuṇḍa, the ~~son of Vāc~~ to Śiva. उपमृश्य= सेवित्वा—Kāṭ. कर्तुं शक्नोति, ... 'Tais is technically known as a च्वि form, according to 'कृष्वास्तयोर्गो सम्पद्यकर्नेरि च्विः ।' (Pāṇ. V. 4. 50) 'अभूततद्वाव इति वक्तव्यम् ।' (वा० 3340). Kāśikā explains the use of च्वि thus—'कारणस्य विकाररूपेण भूतस्य तदात्मना भावंऽभूततद्वावः । संपद्यतेः कर्ता संपद्यकर्ता । संपद्यकर्नेरि वर्तमानान् प्रातिपदिकान्-भूततद्वाव सम्प्रसादे कृष्वास्तिभिर्धातुभिर्योगि च्विः प्रथया भवति । अशुक्रः शुक्रः संपद्यते, तं करोति शुक्रीकरोति । मलिनं शुक्रीभवति । शुक्रं गन्धात् घटीकरोति शुद्धम् । अभूततद्वाव इति किम् । शुक्रं करोति । नात्र प्रकृतिर्विवक्षिता । ' Cf. also: 'एवं न यत्र प्रकृतिस्त्वयमेव विकाररूपमापद्यमान विकारभेदेन विवक्ष्यते तत्रैवायं प्रत्यय इति लभ्यते । ' केन रूपेण कस्य सम्प्रतिरित्याकाङ्क्षायां, 'अभूततद्वाव' इति वार्तिकप्रकृतेर्विकाररूपेण सम्प्रतिरिति लभ्यते ।' (बालमनोरमा vol. I, p. 939) च्वि is a form used to denote that a thing, which

is not something else, becomes or is looked upon as that other thing. This sense need not necessarily be understood to be metaphorical, as will be abundantly clear from the example वरीकरोति मृदम्. The restriction of the use of च्वि to its metaphorical sense (e. g. पुत्रीकृतोऽसौ, पयोधरीभूतचतुःसमुद्राम् etc.) does not seem to be contemplated by earlier grammarians. अर्थमार्गे, मार्गस्य अर्थम् अर्थमार्गः । क्रन्दति शरणम्, piteously cries out for *help* or *a helper*. 'शरणं गृह्यक्षिप्रः ।' (अमरः) The reading करुणम्, though giving a good sound-effect is not to be preferred, because the cry of the nymphs was not 'करुण' but was for help or rescue, as is clear from their words 'परित्ताअदु परित्ताअदु...'. अयम्, 'this, that you see entering on the stage'. (Pandit).

अप्सरसः, The word is generally used in the plural. Cf. 'द्वियां बहुष्वप्सरसः स्वर्गदया उर्वशीमुखाः ।' (अमरः). The रामायण offers an interesting etymological explanation of the word: 'अप्सु निर्मथनादेव रसान्त्समाद्वरत्रियः । उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् ॥' (बालः 45. 33). The Apsarases are supernatural beings and are said to be the daughters of Kāśyapa and Arisṭā: 'इमे त्वप्सरसां वंशं विदितं पुण्यलक्षणम् ॥ अरिष्टास्तु सुमगा देवा देवापतः पुरा ।' (महाः आदि 66. 48-9). They are regarded as the courtezans of gods and are endowed with mysterious powers; they can carry things to heavenly regions, themselves being unseen (by a power called तिरस्कारिणी) they can visualize things.

With this speech of the Sūtradhāra, the प्रस्तावना (See Appendix II) or the Prelude ends. This introduces the drama by means of a dialogue between the Sūtradhāra on one side and the Naṭī or a stage-attendant (पारिपार्श्वक) or the Vidūṣaka on the other. This dialogue is intended to announce the author and the title of the play and to start the action by means of some dramatic device. Sanskrit dramatic theory knows of five different types of the प्रस्तावना—'उद्धात्यकः कथोद्धातः प्रयोगातिशयस्तथा । प्रवर्तकावलगतिं पञ्च प्रस्तावनाभिदः ॥' (S. D. VI. 33). The प्रस्तावना in our play is of the प्रयोगातिशय type according to the दशरूपक, which defines it as 'एषोऽयमित्युपक्षेपात्सूत्रधारप्रयोगतः । पात्रप्रवेशो यत्रैव प्रयोगातिशयो

मतः ॥' (III. 11). [This very type is named 'अवलग्नितम्' by विश्वनाथ (S. D. VI. 38.)] With the words 'here comes...', a character's entry is suggested by the सूत्रधार in such a प्रस्तावना. The सूत्रधार's words 'क्रन्दन्त्यतः शरणमप्सरसां गणोऽयम्।' introduce the nymphs who are entering the stage with their cry for help. Cf. 'अनेन पात्रक्षेपहेतुः प्रयोगातिगयो नामासुखाद्रमुक्त भवति।' (Kāt.) The प्रस्तावना in the Śākuntala also belongs to the same category. Cf. 'एष राजेव दुष्यन्तः सारद्रेणातिरंहसा।' Dramatically such an entry is very effective and immediately arrests the attention of the audience.

Kālidāsa's Prastāvanās are usually very short and effective. In this one also we see how in the beginning the 'आर्यमित्राः' in the audience are courteously addressed, and requested to pay close attention to the representation of the play, the name and the author whereof are already announced. Presently a cry behind the scenes rouses the curiosity of the spectators. They are immediately informed by the Sūtradhāra that the Apsarases are crying for help, and with their entry the play begins.

[The dominant feature of the plot of the Vikramorvaśīyam is the love between Purūravas and Urvaśī and its consummation in the birth of Kumārā, their heroic son. In the first act we see the beginnings of this love, or to use the terminology of Sanskrit Dramaturgy, the Bija (the Seed) of the plot is here sown. The hero and the heroine are introduced to the audience in a very romantic setting, and the slow, at times imperceptible, beginning of their love is represented by means of skilfully arranged dramatic incidents.

The nymphs now enter the stage with their piteous appeal for help and meet Purūravas, who is just returning after offering prayers to the Sun. Learning from the Apsarases how Urvaśī and her friend Citralekhā were captured on their way to Svarga, by the demon Keśin, the king at once starts for the rescue of the fair captives. The nymphs slowly wend their way to the Hemakūṭa, where they were to await the King's return.

They soon espy his 'deer-emblazoned' chariot. Then enter the King and Urvaśī, the latter almost unconscious, supported by Citralekhā. Urvaśī slowly recovers and soon comes to know of her benefactor. Here begins an ardent appreciation of each other or the 'प्रथमावस्था' of love, as Kātayavarna puts it. A drive with Urvaśī in the same chariot towards the Hemakūta 'shoots ecstasy through every fibre' of the King. The skill of the dramatist is here noticeable in his subtle delineation of love's progress. Citraratha, the Gandharva King, now arrives and congratulating Purūravas, conveys to him Indra's invitation to visit heaven. The Apsarases depart with Citraratha. One more romantic incident brings the action of Act I to a close. While Urvaśī is flying up, her एकावली is caught in a 'straggling' creeper; Citralekhā mischievously delays helping her, which gives the King one more opportunity of having a pretty long view of Urvaśī. Citralekhā, in the meanwhile, proves 'a friend in need' and they all fly up, leaving the King all absorbed in thoughts about Urvaśī.

This résumé of the incidents in Act I will show that it concerns itself with the first phase of the love between 'the hero and the nymph'. The poet does not concentrate on the portrayal of character in this act; he throws casual suggestions about characters other than Purūravas. We see him here as a hero, gallant and chivalrous, who is at the same time free from egotism. A descendant of the Moon, he appears to retain some of the romantic elements so natural to his pedigree. His is what may be called 'love at first sight'. At each step he is getting more and more enamoured of Urvaśī. He first admires her exquisite beauty, is disposed to think that the Sage Nārāyaṇa could not possibly have created her, blesses the jolting of the chariot which gives him Urvaśī's delightful contact, and finally feels a void in his life the moment she flies up to the aerial regions. The dramatist has very skilfully depicted this steady rise in the King's feelings towards Urvaśī. The ekāvalī incident adds a touch of pleasing romance to the

action, which is further heightened by the mischievous pranks of Citralekhā. Towards the close of Act I, the curiosity of the audience is sufficiently roused to witness what happens to our King, who is now well-nigh under the influence of 'दुर्लभाभि-निवेशी मदन'.]

P. 4. सुरपक्षपाती, पक्षे पानः पक्षपातः, सः अयम् अस्तीति पक्षपाती । मुराणां पक्षपाती मुर० । A friend or partisan of the gods. l. 5 अपर्दक्षेपेण, with a toss of the curtain. For the meaning of अपर्द Cf. 'अपर्दी काण्डपटिका प्रतिसीरा ज्वनिका तिरकरिणी ।' (द्रव्ययुधः). Such a stage-direction is necessary when a character suddenly enters the stage; for it is a rule of Sanskrit dramaturgy that no character should enter or leave the stage without the audience being previously intimated about the same. The device is particularly employed when a character enters under stress of emotion or excitement. Cf. Raṅg. " नामुचितस्य पात्रस्य प्रवेशो नाटके मत [v. 1. निर्गमोऽपि वा] इति नाटकममयप्रतिद्वयत्र अमुचितपात्रप्रवेशः तत्र आकस्मिकप्रवेशे अपर्दक्षेपेणेति वचनं युक्तम् । "

P. 4. l. 6. सूर्योपस्थानात्..., For the significance of the King's speech, cf. Pandit, notes p. 9 f. 'What the उपस्थान was and how it was performed and why, does not appear from the context. But it is certain it meant attendance on, service.....The reason why the King mentions his name, is that he wishes to inspire the Apsarases with confidence. His name is a sufficient guarantee that he is a friend of the gods (सुरपक्षपाती) and the fact of his having been to the Sun to wait upon that divinity shows that he has the power of travelling in the air (अम्बरतले गतिरस्ति). The Apsarases are well aware who Purūravas is.....The King does not yet know who the ladies are; hence the way he introduces himself to them in their distress.'

P. 4. l. 8. अवल्लेपान्, Pandit rightly points out that अवल्लेप here means 'insult', 'outrage' which has a more 'aggressive' sense than mere गर्वान् (Raṅg.) or दर्पान् (Kāt.), भवन्तीनामपराद्धम्, note the construction—अवल्लेपेन...अपराद्धम्; here अपराद्ध is not a noun but a past pass. part., though in its active sense the word

is used with the Loc. (as in कस्मिन्नपि पूजाहे अपराद्धा शन्यहृदया शकुन्तला । Śāk.). तपोविशेषशङ्कितस्य...महेन्द्रस्य, Indra and other gods... alarmed at the austerities of... देवानाम् । Śāk. I. And usually they use the Apsarases as effective tools in frustrating such austerities. We have seen above how Urvaśī herself owed her origin to one of such occasions. (Cf. note on ऊरुद्वया नरसखस्य etc.) सुकुमारं प्रहरणं, (प्रहियते अनेन इति), a tender weapon—a very good expression suggestive of the ravishing beauty of Urvaśī. प्रत्यादेशो...श्रियः, “the obscurer of Laksmī, who is proud of her beauty. प्रत्यादेशः literally means ‘that which orders back’...and itself comes forward on account of its own excellence.” (Pandit, notes p. 11). Cf. विदू०—यद्येवं प्रत्यादेश इदानीं रूपवतीनाम् । (Śāk. II). Note the form गर्विता, गर्वः संज्ञातः अस्याः सा (the suffix इत according to ‘तदस्य संज्ञातं तारकादिभ्य इतच्’ Pāṇ. V. 2.36). अलङ्कारः स्वर्गस्य is decidedly a more flattering compliment than सर्गस्य (= संसारस्य) which is Raṅg.’s Chāyā for सगस्य, though both the renderings स्वर्गस्य and सर्गस्य are possible. समापत्तिः..., a meeting, especially a meeting by chance (from सम्+आ+root पद्). बन्दिग्राहं, a gerund in अम्, technically called णमुल्ल; ‘taken prisoner in the manner of a captive.’ According to ‘उपमाने कर्मणि च ।’ (Pāṇ. III. 4.45), the णमुल्ल may be used when an उपमान, a standard of comparison, or the object of a verb is used as an उपपद. Cf. Kāṭ. बन्दिग्राहं गृहीता बन्दीव गृहीता । उपमाने कर्मणीति णमुल्ल...।

L. 20. पूर्वोत्तरेण, पूर्वस्या उत्तरस्याश्च दिशोर्यदन्तरालं सः दिग्विभागः तेन । (Kāṭ.) The word is here used in the masc. so as to agree with दिग्विभागेन in the King’s speech, though the word पूर्वोत्तरा is usually used. सखीप्रत्यानयनाय, for bringing back (your) friend. प्रत्यानयनाय=प्रत्यानेतुम्, according to ‘तुमर्थाच्च भाववचनात् ।’ (Pāṇ. II. 3. 15), the stock instance of which is यागाय याति=यष्टुं याति. 1. 22 सोमदेकान्तरस्य, ‘Of him, who was removed one degree from the Moon.’ According to mythological accounts, Budha was the son of Soma, and Purūravas was that of Budha, who forms the अन्तर between the two. Cf. Kāṭ. एकः बुधः अन्तरं व्यवधानं यस्य सः । It is remarkable that the nymphs were already aware of the

prowess and pedigree of Purūravas. P. 6.1.2. हेमकूटशिखरे, this is the place where the scene in Act I is laid. हेमकूट, the old-peaked mountain, is supposed to lie to the north of the Himālayas. This appears to be a favourite mountain with Kālidāsa who uses it as the final meeting place of Dusyanta and Śakuntalā (Śak. VII). For its description, Cf. राजा-मातले कृतमोऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्यन्दी सान्ध्यं द्वय भेषपरिवः सानुमानालोचयते । मातलिः—आयुष्मान् एष सन्तु हेमकूटे नाम किंपुरुषपर्वतः तपसा सिद्धिक्षेत्रम् । (Ibid). ऐशानी, the north-eastern direction, which is said to be ruled over by ईशान or Lord Śiva. आयुष्मान्—the charioteer, who is usually a man of advanced age and an experienced servant of the King, thus addresses him in conformity with Bharata's canon 'आयुष्मादिति वाच्यस्तु रथी सूनन सर्वदा ।' (N. Ś. 19.11.). पूर्वप्रस्थित, one who had a start in advance. वैन्तेयः (विन्तायाः अपत्यं पुमान् ।) Name of Garuḍa, the bearer of Viṣṇu, whose very fast speed is referred to in mythological stories. अपक्रारिणं मघोनः is significant, for it represents the demon as the more in danger for having insulted Maghavan, the king of gods.

P. 6. St. 4. construe: अमी चूर्णीभवन्तो घनाः रथस्य अग्रे रेणुवद् यान्ति; चक्रभ्रान्तिः अन्यासिव अरावल्किम् अगन्तरेषु जनयति; आयामवन् चामरं हयशिरसि चित्रन्यस्तम् इव अवलं (तिष्ठति); श्वजपटः यद्यग्रे च प्रान्ते च वेगानिलात्समं स्थितः । (शार्दूलविक्रीडितम्).

चूर्णीभवन्तः, The clouds are being pounded to dust on account of the chariot rushing through them with speed. Kār. followed by Pandit, construes वेगानिलात् (from the last line) with चूर्णीभवन्तः and also with the remaining two clauses. Cf. Kār. 'वेगानिलादिति सर्वत्र संबंधनीयम् ।'. This appears unnecessary; because the clouds are pounded to dust *not* on account of वेगानिल, but on account of the hard rattling of the chariot-wheels; and as soon as they are pounded, they are naturally scattered about with equal force. The वेगानिल is not necessary for that purpose; it may, at most, help the process of scattering, but it is not its cause. Cf. Raṅg's explanation: 'जलगुरवाऽपि जलदाः चक्रधारया पिष्टीकृताः मत्स्यन्दनाप्रतः पामुवदुपसपन्तीत्यर्थः ।' रेणुवत्,

note that the suffix वत् is added to express *similar action* according to 'तेन तुल्यं क्रिया चेद्वति ।' (Pāṇ V. I. 115). Here the तुल्यक्रिया is 'अग्रे यान्ति'. For रेणुवदमी, Raṅg. and Bollensen read 'पदवमी', which we have rejected on the evidence of mss., and Kāṭ. and Raṅg.'s alternative reading. Moreover, it involves a tautology with चूर्णमिवन्तः. Besides, Raṅg. is not able to make any better sense out of it; on the contrary he practically draws the same meaning as 'वदमी directly gives. चक्रभ्रान्तिः :....., अरान्तरम् the space between the spokes; the quick motion of the wheels creates an illusion of another series of spokes in the spaces that lie between the spokes of the wheels. Here, too, वेगानिलान् need not be construed with जनयति etc, for it is *not* the वेगानिल, but the वेग only, that causes the illusion of a new series of spokes. Cf. Raṅg. 'रयानिशयाद् हि तादृशं भासते इति भावः ।' ह्यशिरसि, the Sing. is used to suggest that each horse had a cāmara or *chowrie*. आयामवत् दैर्घ्यवत् (Kāṭ). With the third pāda वेगानिलान् may be construed with advantage, though one can do without it. The वेगानिल was so strong that as it blew against the cāmaras, they remained perfectly motionless, just like the ध्वजपट in the fourth pāda. Cf. Raṅg. 'अतिवेगेन निश्चलता अश्वपुच्छादीनां प्रत्यक्षदृश्यैव ।' समम्, adv., evenly. 'एकप्रकारमित्यर्थः' (Kāṭ.)

This is one of the excellent stanzas from Kālidāsa, but those in the Śakuntala are finer. He is very fond of giving vivid descriptions of what one sees and feels while speeding along in a chariot. Cf. यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां यदर्थं विच्छिन्नं भवति कृतसन्धानमिव तत् । प्रकृत्या यद्वक्त्रं तदपि समरेखं नयनयोर्न मे दूरे किञ्चित्क्षणमपि च पार्श्वे रथजवान् ॥ Śāk. I. 9. Both are beautiful examples of स्वभावोक्ति; the उत्प्रेक्षा in 'जनयत्यन्यामिवारवलिम्' is noteworthy. 1. 14 संक्रामामः is the Sanskrit rendering of संक्रामो. Kāṭ. gives this rendering, which appears grammatically better than 'संक्रामाहे' of Pandit, because क्रम् is Ātm. under certain circumstances only (Cf. आङ् उद्गमने ।..... । Pāṇ. I. 2. 40ff), none of which is present here. Moreover, संक्रामामः is nearer to the Prakṛt संक्रामो. We fail to see how editors uniformly

retain संकमामहे. यथामन्दिष्टं प्रदेशं refers to the promise of the nymphs to wait for the King on the peak of the Hemakuta, 'मन्दिष्ट' is to be preferred to 'निर्दिष्ट' of Pandit, because it is the nymphs who had fixed the place of meeting ('मन्दिष्ट') and *not* the King who had so directed them ('निर्दिष्ट') राजर्षिः, राजा नृपरिष्व, a royal sage. ऋषि is not used in its usual sense of a 'seer'; but it points to the fact that the regal duties are a religion to a राजर्षि. For the significance of the word, Cf. अन्नाहन्ता वगनिर्मुनाप्याश्रमे सर्वभोगे रक्षायोगाद्यमपि तपः प्रत्यहं संनिभोति । प्रम्यापि यां स्मृतिं वशितश्वासणद्वन्द्वशीतः पृण्यः शब्दो मुनिरिति मुहुः केवलं राजर्षयः ॥ (Sak. II, 14) हृदयशाल्यम्, mark the idiomatic significance of शल्यः Cf. 'अशी दिव्यशुभ्रं नृपाज्ञगतः खलो मनसि सम शल्यानि मे ॥' (नीति०). 'संपरगयः = युद्धम्' (Rang. P. 8. 1. 1. सहजज्या-हृत्वा ... this speech is attributed to मेनका by Rang. alone. It is natural that सहजज्या, a silent listener, should be the first to espy the approach of the King's chariot. हरिणकेतनः, having a flag bearing (the symbol of) the deer. केतनं, from किन् to know ('केत्यने ज्ञायते अनेन'), a symbol; a flag. सोमदत्तः, a proper name according to Pandit. Rang. thinks that the chariot was given to Purūravas by his ancestor, the Moon. Cf. 'सोमेन चन्द्रेण दत्तः । चन्द्रायत्वादेव च हरिणध्वजत्वमपि युक्तम् ।'

St. 5. त्रिलोकरक्षी....., cf. 'ननु वस्त्रिण एव दीर्घमेतन्' 1. 15. and Śāk. VII. 4. पद्मिनी, पद्मानि सन्ति अस्याः साः । a lotus-plant. आयनं चक्षुः, a long eye, which is a sign of beauty. Note that the sing. is here used for the dual. We have in the last pāda an Upamā: उर्वशी is compared to a lotus-plant and the opening of her eyes to the blooming of a lotus at dawn. पद्मिनी suggests that Urvāśī was a पद्मिनी, the first of the four classes into which writers on Erotics divide women. The रत्नमाली thus defines her: 'भवति कमलजेत्रा नागिकाक्षुदरन्ध्रो अक्षिरत्नकुचयुग्मा चामरक्षी कृशाक्षी । मृदुवचनमशीला गीतवाद्यानुरक्ता सकलतनुमुनेषा पद्मिनी पद्मगन्धा ॥' The other reading 'निशाचराने...पद्मजम्' is against the evidence of a majority of mss. प्रनृपम् n. dawn, daybreak.

P. 8. 1. 17. उच्छ्वसितमात्रजीविता, उच्छ्वसित should be distinguished from श्वसित; it indicates the process of breathing
वि. १४

somewhat hard through fright or fatigue etc. संज्ञां प्रतिपद्, a Sanskrit idiom, meaning 'to regain consciousness'. बलवत् adv., a favourite word with Kālidāsa. Cf. 'बलवदस्वस्थरीरा शकुन्तला ।' (Śāk.) 'साहं...मदनेन बलवद् बाध्यमाना' (P. 6) 'बलवदपि शिक्षितानाम्' (Śāk. I). As an adverb the poet uses it five times in the Śākuntala, thrice in the Vik., and twice in the Mālavikā. परित्रस्ता, frightened; परि intensifies the sense. Cf. पर्युत्सुक, परिशङ्कित.

St. 6. कुसुमसमबन्धनम् suggests that Urvaśi's heart is so tender that it may break under fright. 'Hence the King's anxiety that she is still frightened. For if her heart continues throbbing long it may burst.' For a similar idea, Cf. 'आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां सद्यःपाति प्रणयि हृदयं विप्रयोगे रुद्धि ।' (Megh. 9). पश्य...कथितम्, the King might have seen the pigment owing to a slight displacement of Urvaśi's garment over the breasts while she was unconscious; Cf. 'अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।' (Śāk. I. 29). Apparently Cītralekhā did not deem it necessary to arrange Urvaśi's garment properly. हरिचन्दनम् is one of the five heavenly trees: 'पञ्चैते देवतरवो मन्दारः पारिजातकः । संतानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' (अमर०). The word is m. or n; Cf. 'हरिचन्दनमस्त्री स्यात्त्रिदशानां महीरुहे ।' (मेदिनी). Before St. 6. Raṅg. and B. read the st. 'मन्दारकुसुमदान्ना' etc. (See foot-note to the text). 'That it is spurious is proved first by its being little more than a paraphrase of st. 6 and then by its being omitted by five of our Mss...and by...Kāṭayavema.' (Pandit) P. 10. l. 1. पर्यवस्थापय, परि + अव + स्था causal, to compose oneself. अनप्सरेव, 'as if you were not an Apsaras (for you are not able to compose yourself)'; Cf. अवैर्यं हि मनुष्याणामुचितं न देवतानामिति भावः ।' (Raṅg.). Note that the word used is अप्सरा, and in the sing. According to Amara, the word is always used in the plural; but Kālidāsa uses it in the sing. thrice in the Śāk., and such usage is sanctioned: 'स्त्रियां बहुव्यप्सरसः स्यादेकत्वेऽप्सरा अपि ।' (शब्दार्णव.) l. 5. प्रकृतिम् आ + root पद् is a Sanskrit idiom meaning 'to regain consciousness.' प्रकृति, natural state, as opposed to विकृति, change.

P. 10. St. 7. Construe: अशिशिने आविर्भूतं मुच्यमाना रात्रिर्विव; नैशस्य हुतभुजः छिन्नभूयिष्ठधूमा अर्चिरिव; रोधः पतनकुलुपा प्रसादं गृह्णती गङ्गा इव; इयं वरतनुः मोहेनान्तः मुक्तकल्पा (मती) लक्ष्यते. (मन्दाक्रान्ता).

मोहेनान्तः मुक्तकल्पा, 'being almost free from her unconsciousness'; अन्तः=अन्तःकरण (Raṅg.) मुक्तकल्पा, the suffix कल्प is added in the sense of 'a little less than; almost,' according to "इषदसमाप्तौ कल्पदेइयदेशीयरः ।" (Pāṇ. V. 3.67). Urvaśi recovering from her swoon is successively compared to three different objects:—(1) to the night that is freed from darkness at the rise of the moon, (2) to the flame of the evening fire which is almost free from smoke, and (3) to the Ganges, whose turbid waters are gradually clearing up. Note in this st. the grandeur of style... which is a special feature of Kālidāsa's poetry. मुच्यमाना.—"Mark the force of this present passive participle. 'That is being left,' not मुक्ता 'left'. The same is the force of मुक्तकल्पा." (Pandit). It should be noted how the gradual regaining of consciousness by Urvaśi is vividly brought out by the employment of significant adjectives like मुच्यमाना, छिन्नभूयिष्ठधूमा and प्रसादं गृह्णती. नैशस्य, निशायां भवः नैशः, according to 'निशाप्रदोषाभ्यां च ।' (पा० IV 3. 14), which gives both नैश and नैशिक, प्रादोष and प्रादोषिक. छिन्नभूयिष्ठधूमा, 'छिन्नो विच्छिन्नो बहुलो धूमो यस्याः' (का०). हुतभुजः, हुतं भुङ्क्ते इति, fire, so called on account of its devouring sacrificial offerings. कुलुपा, muddy, turbid. प्रसादः, clearness, lucidity, originally used with reference to muddy water which clears up when the dirt settles down (प्र + root मृ). Cf. 'प्रससादोदयादग्मः कुम्भयानेमेहोजसः ।' (रघु० IV. 21), and 'प्रत्यागतप्रसाद चन्द्रमिवोपप्लवान्मुक्तम्' below l. 10.

P. 10. l. 11. त्रिदशपरिपन्थिनः, परिपन्थिन is an irregular formation, according to 'छन्दसि परिपन्थिपरिपरिणौ पर्यवस्थानरि (पा० V. 2-89). The word पर्यवस्थानृ (meaning an enemy-शत्रुपर्याय) takes the suffix इन् without change of meaning, and पन्थ is substituted for अवस्थानृ. This sūtra restricts the use of the word to छन्दस् or the Veda; Cf. लोके तु परिपन्थिशब्दो न न्याय्यः ।' (नि. कौ.). त्रिदशाः, thrice ten; the gods, perhaps referring to their original

number, which, however, is usually given to be thirty-three. The word is variously explained: (1) 'त्रिरावृत्ता दश परिमाणं येषां ते।' (मल्लि० on कुमार० III. 1); (2) 'तृतीया यौवनारख्या दशा सदा येषां ते, त्रिदशशब्दस्य तृतीयार्थता त्रिभागवत्' (रामाश्रमिकार); (3) तिस्रो दशा बाल्यकौमारयौवनानि येषां ते। (4) त्रीन् (आभ्यात्मिकादीन् तावान्) दशन्ति ते। प्रभावदर्शिना, ... who sees *through* his प्रभाव (divine or miraculous power). The poet puts the question into the mouth of Urvaśī in order to bring the name of Purūravas, who is 'महेन्द्रसदृशानुभाव' prominently to her notice. Kāt. explains 'दर्शिना' differently: प्रभाव माहात्म्य दर्शयति प्रकाशयतीति न तथोक्तः तेन महेन्द्रेण. 'This is doubtless *chintyam*.'

1. 16. महेन्द्रसदृशानुभावेन... note the difference between the import of प्रभाव and अनुभाव, which means majesty, power, might. This brief but *effective* remark of Citralekhā serves the purpose of introducing the hero to the heroine. All the praise that could be bestowed on the King is summed up in the two epithets. Compare the scene of the first meeting of the hero and the heroine in the *Sākuntala*; though the occasions are different, both the heroes are introduced in the role of benefactors or protectors. उपकृते खलु दानवः, Urvaśī is thankful to the demons, inasmuch as but for the outrage she would not have met the great Purūravas. This suggests her अभिलाष for the King, as the King's mental attitude is set forth by 'निर्वर्ण्य', and his words that follow. Cf. Kāt: 'अत्र उर्वर्या अभिलाषो गम्यते। अयमभिलाषः प्रथमावस्थेति मन्तव्यम्। प्रकृतिस्थासुर्वशी विलोक्यात्मगतमित्यादिना गम्यमानो राजाभिलाषः अस्मिन्नाटके बीजमित्यनुसंधेयम्। अयमेवाभिलाषो राज्ञः प्रथमावस्थेत्यनुसंधेयम्।' स्थाने खलु, it is but proper. विलोभय्, to seduce. तद्गुरुसम्भवा, the King is referring to Urvaśī's origin; his words show how he is all admiration for her beauty.

P. 12 St. 8. Construe: अस्याः सर्गविधौ कान्तिप्रदः चन्द्रः नु प्रजापतिरभूत्, शृङ्गारैकरसः मदनः स्वयं नु (प्रजापतिरभूत्), पुष्पाकरः मासो नु (प्रजापतिरभूत्) वेदाभ्यासजडः विषयव्यावृत्तकौतूहलः पुराणः मुनिः इदं मनोहरं रूपं निर्मातुं कथं नु प्रभवत्। (शाङ्खल्यविक्रीडितम्).

This is one of the oft-quoted stanzas from Kālidāsa. Purūravas imagines different creators for Urvaśī, whose extra-

ordinary beauty has caught his fancy; he entertains serious doubts as to the truth of the story that an insipid old sage created her. सर्वविधैः=निर्माणकर्मणि (का०), in the work of creating her. We have to supply प्रजापतिरभूत् with each clause: प्रजापतिः, the creator; here used in a general sense. कान्तिप्रदः चन्द्रः, the Moon, who is the giver of lustre. चन्द्रः, चन्द्रनि आलङ्घयति इति । In each case a distinct creator is imagined just to suggest that Uivāśi possesses the particular excellence which the supposed creator alone can impart. With reference to the Moon, Kāt observes; 'अनेन उन्नत्या लावण्यानिशयो गम्यते ।' Cf. also Raig. 'कान्तिप्रदत्वादिति विशेषणानि हेतुगर्भाणि ।'. Some read कान्तप्रभः, for कान्तिप्रदः; Kāt's reading according to Pandit's Ms. is कान्तप्रभः, while according to C. D. Shastri's Ms. it is कान्तिप्रदः. We retain कान्तिप्रदः, mainly because it is supported by a majority of Mss. and the commentators; moreover, it gives a sense which very well suits the context. It is surely better to say that the Moon is कान्तिप्रद than to say that she is merely 'possessed of shining lustre' (कान्तप्रभ). Besides, कान्तिप्रदः appears to be the traditional reading as it is recorded in the K. P. and the D. R; the former cites this st. as an illustration of मसंवेह, and the latter quotes it as an instance of आलम्बनविभाव. (D. R. IV. 2). नु, 'नु इति विनङ्के'; a particle having an interrogative force and implying some doubt or uncertainty. शृङ्गारैकस्मः, 'शृङ्गारः रतिप्रेमः एकः केवलः रसो यस्य स तथोक्तः ।' (का०); who deals with the erotic sentiment alone. Cf. अनेनास्याः सौभाग्यानिशयो गम्यते ।' (का०) पुष्पाकरः, (पुष्पाणामाकरः) the month which has a wealth of flowers, viz., the Madhu or Caitra which is the season of flowers. Cf. 'अनेनास्याः सौभाग्यसौकुमार्यानिशयो गम्यते ।' (का०). The significance of the latter half of the st. is thus brought out by Kāt:—मुख्यतया नारायणमपह्नुमुन्य किमर्थमिव विवर्तितमित्याशङ्कापि-हारार्थमेव विश्वरूपनिर्माणं तस्यासामर्थ्यं दर्शयति वेदान्यासेत्यादि ।'. वेदान्यासजडः, dull owing to his study of the Vedas. Cf. '...it is apparent that in Kālidāsa's time the study of the Veda (i. e. probably the learning it by rote) was not regarded as any more edifying to the mind or the body than it is at present.' (Pandit).

विषयव्यावृत्तकौतुहलः, whose tastes for worldly pleasures are deadened. विषय, an object of enjoyment. Cf. 'रूपं शब्दो गन्धरसस्पर्शाश्च विषया अमी ।' (अमर). मनोहरमिदं रूपं clearly brings out how the King's अभिलाष is awakened on witnessing her enchanting beauty. पुराणो मुनिः, Nārāyaṇa; this, in no case, can refer to Brahmā, as some commentators understand it, as is clear from the context; Cf. अथवा नेयं तपस्विनः सृष्टिर्भवितुमर्हति ।' and 'तदूत्सम्भवामिमाम् above. For the idea in this st. Cf.:—

‘चित्रे निवेदय परिकल्पितसत्त्वयोगा रूपोच्चयेन मनसा विधिना कृता नु ।

क्रान्तसर्गादपरा प्रतिभाति सा मे धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥

Śak. II. 9; 'सा रामणीयकविधेरधिदेवता वा सौन्दर्यसारसमुदायनिकेतनं वा । तस्याः सग्रे नियतमिन्दुसुधामृणालज्योत्स्नादि कारणमभून्मदनश्च वेधाः ॥ Māl. I. 24; सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन । सा निर्मिता विश्वरुजः प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥' Kumār I. 49. 1. 7 अभयदायी—this is a significant epithet. Citralekhā, being more composed than Urvaśī, remembers how the King had promised them protection with the words, 'अलमलमाकन्दितेन ।...कथ्यतां कुतो भवत्यः परित्रातव्या इति ।' (P. 4. II. 6-7). This remark, again, further increases Urvaśī's admiration for the King. महति विषादे वर्तते, (सखीजनः), the group of your friends is in great distress. Note how each one of the observations made by the lovers clearly shows the steady attraction they have begun to feel towards each other.

P. 12. St. 9. Construe: (हे) सुन्दरि, त्वं यदृच्छया सकृदपि यस्य अवन्ध्ययोः नेत्रयोः पथि स्थिता, सः अपि त्वया विना समुत्सुकः भवेत्; किमुत आर्द्रसौहृदः ते सखीजनः (वंशस्थविलम्).

यदृच्छया, accidentally; या नृच्छा यदृच्छा, (कर्मधारय), used in the Instr. Sing. सकृत्, adv., once. अवन्ध्ययोः नेत्रयोः (=सफल्योः, र०); the adj. is significant: the King means to say that he feels blessed at the sight of Urvaśī. Cf. 'मादव्य अनवाप्तचक्षुःफलोऽसि यदृशनीयं त्वया न दृष्टम्', and the still more eloquent 'अये लब्धं नेत्रनिर्वाणम्' of Duṣyanta. नेत्रयोः पथि स्थिता = नयनगोचरीभूता (र०). समुत्सुकः = सोत्कण्ठः (र०) सम् intensifies the sense. Note that by pointing out that his eyes are अवन्ध्य and that even one chance look at her would make him समुत्सुक about Urvaśī, the King has practically

declared his love for her. Observe how familiarly he is speaking. आर्द्रसौहृदः, a word so highly expressive of deep friendship: आर्द्रम् = 'निरन्तरसहवसेन सग्सं सौहृदे...!', 'ever full of love, never knowing drying up or diminution of affection' (Pandit). मृतदः भावः सौहृदम् Cf. 'त्वया विना सोऽपि समुत्सुको भवेदिति सामान्योक्त्या आत्मानि प्रतीयमानमौत्सुक्यम् आरम्भो नाम प्रथमावस्थिति मन्तव्यम् । अत्र त्रीजारम्भयोः समन्वयाद् मुखसंधिरिति अनुसंधेयम् । (का०)

l. 14. अपवार्य, aside. (See Appendix II). अभिजातम्, noble ; fit to be spoken by a nobly born person. प्रकाशम्, aloud. (See Appendix II.) अथवा चन्द्रात् .., 'No wonder nectar from the Moon should flow.' (Wilson). The notion that the Moon is the source of ambrosia is probably due to the identification of the Moon with Soma, the favourite drink of the Vedic gods. It is even more likely that it may owe its origin to the cooling and gladdening effect of the moonbeams. पेक्षितुम् = प्रक्षितुम्. Note that पेक्ष् and पेक्ष् are distinct roots in Prākṛit, and should be rendered by दृश् and प्रेक्ष् respectively. Editors often translate promiscuously without regard to this fundamental distinction. एनम् = सखीजनम्. In place of अभिजातं, Raig. reads अमृतम्, a reading which has no warrant; it has no Ms. support; it does not make any sense, and only points to the 'शब्ददारिद्र्य' of the poet, whereas Kālidāsa is a master of language and style.

St. 10. Construe: सुतनु, हेमकूटगला एताः ते सख्यः (ते) मुखम् उपह्वान्मुक्तम्, (अत एव) प्रत्यागतप्रसादे चन्द्रमिव पश्यन्ति. (आर्या).

सुतनु—is a grammatical difficulty. सुपृ तनूः यस्याः सा would yield सुतनो for the Voc. On the other hand, सुपृ तनूः यस्याः गा gives सुतनूके, according to नद्युतश्च ।' पा. V. 4. 153. (नद्युतरपदादन्तोत्तरपदाच्च बहुव्रीहेः कप् स्यात् । S. K.). We should, therefore, dissolve the compound in the latter way and explain away the क by summoning the help of the maxim 'समासान्तविधेरनित्यत्वम्'. Cf. सुतनु हृदयात् etc. Śak. VII. 24.

उपप्लवः, a calamity, an eclipse. प्रत्यागतप्रसादं, प्रत्यागतः प्रसादः यम्, (बहु०), the Moon who has regained her brilliance or

clearness, when free from eclipse. We have here an appropriate Upamā. The eclipse of the Moon is looked upon as causing distress to her. People are, therefore, delighted when the Moon is liberated from the clutches of the demon Rāhu. Urvaśi, rescued from the demon's outrage, is appropriately compared to the Moon. The *v. l.* उत्सुकनयना लोकाः has no ms. authority.

1. 23. समदुःखः etc., words which may apply equally to the King and to her friends (सखीजनः). This is a very eloquent expression. This speech has the intended effect on Citralekhā, who notices Urvaśi's feelings for the King, and who is led to ask 'अयि क'. Of course Urvaśi answers 'सखीजनः'. P. 14. l. 1, साकूतम्, adv., meaningly, significantly. विशाखासमीपगत इव..., the constellation विशाखा has *two* stars; the adj., therefore, most appropriately describes the King accompanied by Urvaśi and Citralekhā. Cf. 'राजा-किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनुवर्तते।' (Sāk. III). Elsewhere the poet refers to the Moon as being accompanied by the चित्रा constellation: 'हिमनिर्मुक्तयोयोगे चित्रा-चन्द्रमसोरिव' (Raghu. I. 46). Both चित्रा and विशाखा shine brightly during summer and are seen near the Moon. Possibly चित्रलेखा-द्वितीया is double-meaning, suggestive of a veiled reference to चित्रा. प्रिये उपनते, प्रियं, a desirable thing. l. 11. दुर्जयाः खलु दानवाः fits in very well with the present context.

P. 14. l. 14. चक्रोद्धातं रूपयित्वा, a direction for the actor; all stage-directions, as a class, are intended for the actor, who has to appropriately render the sentiment by means of his gesticulations and expression. Cf. 'स्वाभाविकस्तु कर्तव्यः स्वभावामिनयाश्रयः। N. Ś. 8. 156. हन्त हर्षे, an expression of joy. दत्तफलो मे विषमावतारः—The King means to say that the uneven manner of descent has been a blessing to him. Pandit takes विषमा° to mean 'descent on a rugged surface'; this is not correct, since the car has not as yet descended, and secondly, it is विषमावतार, understood as विषमश्वासौ अवतारश्च, that can give rise to रथसंक्षोभ or jolting. विषयावतारः, the reading of the majority of Mss. and both the commentators—a case of rare agreement! This reading does not prepare the ground for the idea in St. 11; the विषमत्व of

the descent is absolutely necessary for that purpose. Kāt's explanation: 'स्वदेगावतरणम्' does not in the least prepare us for the following St.

St. II. Construe: यद् रथसंश्रोभाद् अयं (मे) अतः रथोपमश्रोण्याः अङ्कुरितमनोभवेन इव अयेन सरोमविक्रियं स्पृष्टः (आर्या).

रथसंश्रोभान् = ' निम्नोन्नतेषु स्थानेष्वपघातान् ' (१०). रथोपमश्रोण्याः, रथोपमा श्रोण्या यस्याः सा रथोपमश्रोण्या तस्याः । रथोपमा = रथचक्रोपमा ; ' of her, whose hips were as big and round as a chariot (-wheel)'. सरोमविक्रियम्, adv., रोम्णां विक्रिया रोमविक्रिया, तया सहितं यथा स्यात्तथा । Standing of the hair on end is considered to be one of the यात्त्विकभावः in the sentiment of love. अङ्कुरितमनोभवेनेव is to be construed with अयेन— ' by the shoulder which, as it were, caused love to sprout forth.' अङ्कुरितः मनोभवः येन अगो अङ्कुरितमनोभवः अगः, तेन । अङ्कुराः संजाताः अस्य अगो अङ्कुरितः । (See note on गवित above). मनोभव is the name of Cupid, as mind is the seat of love. Cf. for a similar idea and expression. ' पाणिग्रहे पुलकिन् वपुर्गङ्गां भूतिभूषितं जयति । अङ्कुरित इव मनोभूर्यस्मिन्मत्सावशेषोऽपि ॥ ' (आर्यामप्रशंसा. 1); also ' हस्तस्पर्शे मुकुलित इव व्यक्तेरोमोद्गमत्वात्कुर्यात्कलान्तं मनसिजनकम् रसज्ञः फलस्य ॥ ' (मालवि० IV. 1). मनोभवेनेव is a better reading than ०त्तं मनसिजेन, adopted by Pandit; he admits that मनोभवेनेव is grammatically *simpler*; it is also the reading of some Mss. and of Kāt. He maintains that his reading gives a better उत्प्रेक्षा. Says he—" The poet makes an *utprekṣā* on the fact of the hair being made to stand erect, to the effect that the hairs (hair?) were the sprouts of [the future tree of] Love.' It will be observed, however, that मनोभवेन can directly be construed with अयेन and this gives a *direct utprekṣā*. We have here a well-marked stage in the development of the plot, as pointed out by Kāt: अत्र सरोमविक्रियं रथ इत्यनेन धीजस्य बहुलीकरणान् परिकरो नाम सन्ध्यङ्गमुक्तं भवति ।', P. 14. l. 18. सवीडम, she blushed because she had come in violent contact with the King through the jolting. चित्रलेखा's reply ' नाहं शक्ता ' adds a delightful touch to the situation. संभावन्, to honour, to pay respects to.

P. 16 St. 12. सुभ्रूः, शोभने भ्रूतौ यस्याः सा !, one having beautiful eye-brows. सर्गाभिः संपर्कं (contact) याति, meets her friends.

लताभिः श्रीरिवार्तवी—a very suggestive expression ! The distressed friends are compared to the leafless and fading creepers; just as Vernal Beauty exercises a refreshing influence and clothes the creepers in freshness and beauty, similarly Urvaśī would gladden the hearts of her friends. आर्तवी, ऋतुरस्याः प्रातः, Seasonal, Vernal, since Spring is *the season* par excellence. 1. 5. दिष्ट्या...वर्धते, a Sanskrit idiom, 'we congratulate Your Highness upon your victory.' Cf. दिष्ट्येत्यानन्दे । तथा चागदत्सागरः । 'दिष्ट्येत्यानन्दे दिष्ट्यापूर्वो वर्धतिरुत्सवे' इति" (२०). The King's reply 'भवत्यश्व सखीसमागमेन' is noble and yet pointed. पीडितम्=गाढम् (Kāṭ), adv., fast, closely. (पीडितं यथा स्यात्तथा). P. 16. 1. 14. कल्पशतानि, for hundreds of Kalpas. A *Kalpa* is equivalent to a thousand Yugas, which is the day of Brahmā. कल्पशतानि stands for an exceedingly long time. पूर्वस्यां दिशि, because Indra, the guardian deity of the East, resides in that quarter, and Citraratha comes from the east, being despatched by Indra.

St. 13. तप्तचामीकराङ्गदः (चामीकरं. gold, चमीकरे आकरे भवम्, found in a mine) तप्तचामीकरस्य अङ्गदे यस्य असौ ।, he whose armlets are of burnished gold. अवरोहति शैलाग्रम्—It will be recalled that the King and the Nymphs are on the peak of the Hemakūṭa. तडित्वानिव तोयदः, like a cloud with lightning,—an appropriate *Upamā*. The golden armlets of चित्ररथ are compared to the flash of lightning, 1. 19. अम्मो, a particle expressing surprise or astonishment. 'अम्मो इत्याश्चर्ये' (२०). चित्ररथः, the King of the Gandharvas. महेन्द्रोपकारपर्याप्तेन, महेन्द्रस्य उपकारस्तस्मै पर्याप्तः (enough to) तेन । विक्रममहिम्ना=पराक्रमातिशयेन (२०), by the greatness of (your) valour. The play on the word विक्रम is certainly intentional. Cf. 'But it doubtless is intended to convey a compliment to Vikrama or Vikramāditya, the patron of Kālidāsa, before whom it may be supposed the play was performed.' (Pandit). Compare 'अनुत्सेकः खलु विक्रमालङ्कारः' (p. 18. 1. 13) below. हस्तौ स्पृशतः, an ancient mode of expressing joy when two friends met. Pandit quotes: समुपेत्याथ गोपालान् हास्यहस्तग्रहादिभिः । विश्रान्तं सुखमासीनं पप्रच्छुः पर्युपागताः ॥ (भाग० X. 65. 5.). P. 18. 1. 1. नारद is the celebrated Devarsi, one of the

ten mind-born sons of Brahmā. He is represented in mythology as playfully promoting discord among gods and men; hence his epithet 'कर्त्त्रिय'. शनक्रतुः, शनं कतवोऽस्य, Indra who attained his position by the performance of a hundred Aśvamedha sacrifices, according to mythological accounts. अन्तरा, adverbially used; 'in the meanwhile'. चारणेभ्यः, from the bards or minstrels. Cf. 'चारणास्तु कुशीलवाः' (अमर); चारयान् कोनिम् इति चारणाः । (भानुजि). जयोदाहरणम्, उदाहरणम्, from उद् = उच्चैः + आ + rt. ह, 'a panegyric in verse beginning with some such word as जयति, and ornamented with alliterations, and containing the eight cases.' Compare the definition of the *Prataparudra*: 'येन केनापि तालेन गद्यपद्यसमान्वतम् । जयद्युपक्रमं मालिन्यादिप्रासविचित्रितम् । तद् उदाहरणं नाम विभक्त्यष्टाङ्गगन्धुतम् ॥'. Cf. 'जयोदाहरणं बाह्योपायमास किवरान् ।' रघु० IV. 78).

St. 14. अतिसृष्टा (rt. सृज् with अति) = दत्ता; note the force of अति;—given for good. Cf. Raghu. XI. 48, XII. 27, X. 42. मरुत्वते, to Indra, the lord of the gods. The Maruts were originally the Stormgods, the lieutenants of Indra, in the Rgveda. मरुतः सन्ति अस्य इति मरुत्वान्. The word Marut, in later literature, came to be synonymous with देव.

St. 15. Construe: यद् अस्य पद्याः द्विपतः विजयन्ते, एतत् ननु वज्रिणः एव वीर्यम्; हरेः वसुधाधरकन्दराभिसर्पी प्रतिशब्दः अपि नागान् भिनत्ति.

वज्रिन्, the wielder of the thunderbolt,—a significant epithet of Indra, since the *vajra* is his well-known weapon. पद्याः, पक्षे भवाः, partisans, friends. वसुधाधरकन्दराभिसर्पी, (वसुधाधरः, a mountain; कन्दरः—रं, cave, valley.) वसुधाधरस्य कन्दरान् अभिसर्पितुं शीलमस्य. The King illustrates the statement in the first half by pointing out that even the echo of the roar of a lion completely routs elephants. कन्दराद्विसर्पी is not a reading which is strongly supported by Ms. evidence; secondly, the idea that the echo reaches far and wide to the caverns is more appropriate than the sound coming from the the cave. हिनस्ति, again, is too strong, and against Mss., the rout of the elephants is being referred to as caused by the roar. Cf. for the idea: 'सिध्यन्ति

कर्मसु महत्त्वपि यन्नियोज्याः संभावनागुणमवेहि तमीश्वराणाम् ।' (Śāk. VII. 4), and 'विजयी यदस्मि समरेषु जित्वराः प्रभवन्ति तत्र तव पादपांसवः । अस्मो यदन्धतमसं निषेधति स्फुरितं नराधिप तदर्कतेजसाम् ॥' (नवसाहस्राङ्कचरितम्, 40); also शिशु० XI. 25.

P. 18. l. 13. अनुत्सेकः खलु विक्रमालङ्कारः, Cf. 'Modesty is the handmaid of heroism'. Herein there is undoubtedly a veiled compliment to King Vikrama, the patron of Kālidāsa. Of all the words meaning 'valour', the poet just chooses विक्रम, when he could have well used 'वीर्य', already employed in st. 15, and secured consistency as well, if 'valour' was the only sense he wanted to convey. Cf. विक्रममहिम्ना above. अनुत्सेकः = अनभिमानः (२०), humility, modesty. Cf. 'भाग्येष्वनुत्सेकिनी' (Śāk. VI. 17.), प्रभोः, this speaks for the King's modesty; he does not refer to Indra as his सुहृद् but as his master. जनान्तिकम्, (See Appendix II). न शक्नोमि आसन्नयितुम्, I am not able to bid farewell to... (आ + मन्त्र् Ātm.). तत्त्वं मे सुखं भव, an eloquent testimony to the deep friendship between the two nymphs! Citralekhā accordingly approaches the King and says: 'वयस्य, उर्वशी विज्ञापयति...'. Rang. is *all alone* in reading 'महाराज' in place of वयस्य. It appears that 'महाराज,' the more courteous mode of address, which Citralekhā was perhaps *prosaically* expected to employ, came to be substituted for 'वयस्य'. It is really difficult to go against the weighty evidence of the Mss; moreover, the term वयस्य does *not in the least* convey any sense of disrespect, it only does away with cold formalities; and what wonder is there, if Citralekhā, who is the most intimate friend of Urvāśī and is deeply interested in her, who has fully understood the situation and who is hence entrusted with 'the delicate mission' of bidding farewell to the King, assumes an air of intimacy and addresses him as 'वयस्य'! Besides, they are not perfect strangers; and after all Citralekhā is a celestial courtesan. Any सचेतस् will not fail to appreciate the suggestion which that small word conveys. Cf. also Pandit. P. 20. l. 1. गम्यता सुनर्दशनाय, an elegant mode of bidding good-bye in Sanskrit. उत्पत्तनभङ्गं रूपयित्वा, a ruse which is dramatically significant.

inasmuch as it gives the heroine an opportunity to have a parting glance at the King, who, on his part, is all the more in the meshes of love. For a similar dramatic device, Cf. Śāk. I 'अनसुर्ये, अभिनवकुशाभ्यां परिक्षतं मे चरणम् । कुशवक्राभ्यापरिक्षतं मे वक्रकण्ठम् । तावत्प्रतिपालयत माम् । यावन्मोचयामि । (राजानमवलोकयन्ती मध्याह्नं बिलम्ब्य महं मर्त्याभ्यां निष्क्रान्ता) : also 'दुर्मोचकुरेण चरणं क्षतं इत्यकाण्डे... । आत्मोद्विग्नवदना च विमोचयन्ती शाखासु वक्रकण्ठमयक्तमपि द्रुमाणाम् ॥ Śāk. II. 12. The device is also employed by Harṣa in his *प्रियदर्शिका* II:—आरण्यका (कदलीगुह्याभिमुखमवलोक्य) हृद्रे दुर्मोचकुरेण अदिनिसिरदाणं सलिलस्य ऊरुभ्याम्बु विभ्रं समुपपन्नो । तां सणिभ्रं सणिभ्रं गच्छन् । 'गङ्गावल्ली, a necklace of pearls having one string only, which is fairly long. दृढं मन्त्रं लया । दुर्मोचैव मे प्रीतभाति, mark that Citralekhā says this *सहिमनम्*, 'with a smile'. She jestingly suggests that Urvāśi is deeply in love with the King. Citralekhā understands, and hence purposely delays with the words 'भवन्तु यतिष्ये नावन्'. The Prākṛit word 'दुर्मोच' is rendered by 'दुर्मोचनीया' by most editors; it is, however, more accurate to translate it by 'दुर्मोचा'. Note this *second stage* in the development of love; Cf. 'दृढं खलु लभेत्यनेन उर्वशी मनःसङ्गो नाम द्वितीयावस्था सूचिता ।' (का०) मखि स्मर तावदात्मनो वचनम्. Urvāśi points out that she takes Citralekhā's words 'यतिष्ये नावन्' as a pledge to help her (उर्वशी) in her love-affair.

P. 20. St. 16. Construe: (हे) लने, अस्याः गमने क्षणविघ्नम् आचरन्त्य त्वया मे प्रियम् आचरितम्: यत् अपाङ्गनेत्रा परिवृत्तार्धमुखी इयं मया अद्य पुनः दृष्टा.

क्षणविघ्न, क्षणं विघ्नः (note that this word is masc.) अपाङ्गनेत्रा, (1) अपाङ्गे नेत्रे यस्याः सा, having eyes directed towards their corners, (2) अपाङ्गयोः प्रेरिते नेत्रे यया सा, casting side-long glances; this is certainly better than (1); (3) अपाङ्गः (Cupid) नेत्रयोर्वस्याः सा, 'having love-inspiring eyes.' Cf. 'अपाङ्गः मदनस्मज्जनकं नेत्रं यस्यास्तादृशी ।' (१०) परिवृत्तार्धमुखी, परिवृत्तमर्थं मुखां यस्याः सा, with her face half turned back. Note that in 'उपकृतं रालु दानवैः', it was उर्वशी who pointed out how she looked upon the outrage at the hands of the demons as a blessing in disguise; it is now the King's turn to bless the क्षणविघ्न, which gave him one more

opportunity of having a look at her. Observe Kāt.'s remarks: 'अत्र बीजस्य दृढीकरणत्परिन्त्यास इति सन्व्यङ्ग्यमुक्तं भवति । अत्रैव अर्थास्तुकृत्येन मृगाक्षेर्गम्यमानत्वात्प्राप्तिर्नाम सन्व्यङ्ग्यमुक्तं भवति ।

St. 17. Construe: मुरेन्द्रस्य कृतापराधान् दैत्यान् लवणाम्बुराशौ प्रक्षिप्य अदः ते वायव्यम् अन्नं महोरगः श्वन्नम् इव पुनः शरधिं प्रविश्यम् (उपजाति).

मुरेन्द्रस्य कृतापराधान्-कृतमुरेन्द्रापराधान्, a सापेक्ष समास, often to be met with in Kālidāsa's works. लवणाम्बुराशौ, the word लवण distinguishes it from the ocean of milk etc. वायव्यञ्चक्षम्, वायुर्देयनाम्नेति वायव्यम्; अन्न (from the rt. अस् to throw), a missile presided over by Vāyu. 'Probably a missile that was sent off with a mantra or incantation from the Veda addressed to the god Vāyu'. Such mysterious missiles are often mentioned in the Purāṇas. शरधिः (m) शराः धीयन्ते अस्मिन् इति; the quiver. महोरगः, a large cobra; उरसा गच्छति इति उरगः, the स् being dropped according to the वार्तिक 'उरसो लोपश्च' on Pāṇ. III. 2. 48. The missile returning to the quiver is compared to the equally dangerous cobra returning to its hole (अन्नं, m). Note that an allusion to the वायव्य अन्न is to be met with only in the मत्स्यपुराण (vide Appendix V). 1. 21. उपश्लेष्य (causal of श्लिप् with उप), bring near. अहो नु खलु..., this clearly points to the fact that the King has fallen *violently* in love with उर्वशी. Cf. अहो नु खलु...इत्यत्र बीजस्यानुसन्धानात्समाधानं नाम सन्व्यङ्ग्यमुक्तं भवति ।' (का०). अभिनिवेशः, strong attachment. Cf. for the idea 'भगवन्संकल्पयाने प्रतिवन्धवत्स्वपि विषयेष्वभिनिवेशः...' (मालविका० III).

St. 18. Construe: पितुः मध्यमं पदम् उत्पतन्ती एषा सुराङ्गना शरीरात् मे मनः खण्डिताप्रात् मृणालात् राजहंसी सूत्रम् इव कर्षति. (उपजाति).

पितुः मध्यमं पदमुत्पतन्ती = आकाशमुत्पतन्ती, flying up to the middle step of her father, Nārāyaṇa, i. e. the sky. Nārāyaṇa is here identified with Viṣṇu, whose second step in his Vāmana incarnation, was the sky. 'वियद्विष्णुपदम्' (त्रिकाण्डी). Kālidāsa at times uses such periphrastic expressions. Cf. 'अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन विगाहमानः ।' (रघु० XIII. 1). सुराङ्गना, goddess. अङ्गना, प्रशस्तमङ्गमस्या विद्यते इत्यङ्गना; the suffix न is

ACT II

added in the sense of प्राशस्त्य, according to the Gaṇas 'अङ्गात्कल्याणं', मे मनः शरीरात्कर्षति, she drags my mind a from my body. This is the feeling of the King as he watches her flight into the air. स्वर्ण्डितायात् मृणालात्, (from the stalk with a broken end), corresponds to पञ्चशरशरविद्धात् शरीरात्, as can be gathered from the context. This is one of the most beautiful similes from Kālidāsa. The employment of a very appropriate Upamā just at the close of an act has a dramatic effect; it, as it were, gives food for thought to the appreciative section of the audience who naturally are absorbed in analysing the implications of such an effective simile. It appears to be a favourite device of our poet to sum up the position in a pithy sentence and then to round up with a fine simile. Compare the close of Act I in the Śāk. 'गच्छति पुरः शरीरं धावति पश्चादसंस्तुतं चेतः । चानांशुकमिव केनोः प्रतिव्रत नायमानस्य ॥' St. 34).

The बीज of the drama is already sown. It may be asked how the depiction of love between a great King like Purūravas and Urvaśī, who after all is a celestial courtesan, is justifiable. काश्यपेव answers the question: 'अत्र उदात्तनायकस्य राजर्षेः पुह्रवसः साधारणनायिकायामुर्वदयामनुरागो वर्णयितुमनुचित इति नाशङ्कनीयम्, अस्या दिव्यत्वात् । यथोक्तं वसन्तराजीये-वेद्या चेन्नायिका राज्ञः सा दिव्या स्यान्न मानुषी । इति । तथा च भारतीये-दिव्यवेद्याङ्गनानां हि राज्ञां भवति सङ्गमः । दिव्या च वेद्या साप्यत्र यथैव कुलजा तथा ॥'.

Act II.

P. 24. विदूषकः, the jocose companion and the confidant of the hero in a Sanskrit drama. It should be noted that he is something more than the buffoon or the clown of the Western Drama. (See Appendix II). Cf. 'विदूषको नाम नायकपार्श्ववर्ती कामपुरुषार्थसहायो नर्मगुह्यवृत्त्यते.' (Kā. on S'āk) ही ही भोः, an exclamation of joy or surprise, peculiar to the Vidūṣaka. Cf. 'ही ही इति विदूषकहर्षे निपातः । ही ही वेदूषक इत्युक्तत्वात् ।' (का०). निमन्त्रणोपायनेन- (the reading of some Mss.), with the presents (of sweetmeats)

given at invitations. स्फोटमानः, bursting (with the royal secret), a कण्ठन formed with मान (चानक) denoting *habit*, according to तात्पर्यव्ययवचनशाक्त्यु चानक, ' (पा० III. 2. 129). आकांक्षे=जनसमूहः (का०), in a crowd. कार्यासनात्, from the official seat, or from the judgment seat. Note the Prākṛit word कज्जा which in modern Marathi means a legal dispute, and is derived from the Sanskrit कार्य; काज, another form of the same word, has a different shade of meaning, viz., any work in general. विमानोत्सङ्ग is the name of a palace; Cf. मेघप्रतिच्छन्द (Śāk. VI). परिक्रम्य, 'the particle परि has reference to the necessarily small size of the stage on which he could only *walk about* to show that he proceeded to the place.' (Pandit). The variant उपविश्य etc., should be rejected: it is not found in 'some of our best' Mss., and secondly, निपुणिका could not have failed to notice the ludicrous posture. 1. 18. देव्या, the mode of addressing and referring to the crowned queen. Cf. 'राजपत्न्यश्च संभाष्याः सर्वाः परिजनेन तु । भट्टिनी स्वामिनी देवी इत्येवं नाटके वृत्तैः ॥' (N. Ś. 19. 23). काशिराजपुत्र्या, some editors read काशी, which is unnecessary, as the word ends in short इ as well; cf. 'काशिराजश्च वीरवान्' (Gītā). हज्जे, the mode of addressing a middle class female servant. 'हण्डे हज्जे हलाह्वाने नीचां चेटीं सखीं प्रति' (अमर) आर्यपुत्रः, lit. the son of the venerable one (viz. the father-in-law). This is the epithet with which women usually address or refer to their husbands in Sanskrit plays. 'सर्वेष्टमिः परिवाच्य आर्यपुत्रेति यौवन' (N. Ś. 19. 19) 1. 21. ब्रह्मबन्धुः, 'the wretch of a Brāhmana'; a term of contempt. ब्रह्माणो बन्धवोऽस्य or ब्रह्म ब्राह्मण-जातिर्वन्धुरस्य: one who is a Brāhmana by the accident of his birth, but is not worthy of the name. Cf. ब्रह्मबन्धुर्दुष्टविप्रः । 'ब्रह्मबन्धुरधिकेति निर्देशोऽपि द्विजोत्तमे ।' इति विश्वलोचनः ।' (२०). अतिसंभेयः, अति + सम् + the rt. धा, to deceive, to over-reach. Cf. 'परातिसन्धानमधीयते यः' (Śāk. V. 25). आलिखितः वानर इव, like a monkey drawn in a picture. माणवकः, name of the Vidūṣaka; बह्वचो मानवः माणवकः.

P. 26. 1. 7. इमां दुष्टचेटिकां etc., mark the subtle humour of the scene. The Brāhmana is choking with his secret as was rightly divined by the Ceti, 'विरलनृणावलग्नमवश्यायसलिलमिव...', and is not able to keep it. संगीतव्यापारः music practice; संगीत signifies

all the three : ' गीतं वाद्यं नर्तनं च त्रयं संगीतमुच्यते ।'. Note that the maids in the royal house-holds used to be fairly accomplished ladies. देवी भणति etc. - The cunning चेटी is mischievously flattering the Vidūṣaka in order to trick the secret out of him ; and he falls an easy prey to it. This situation, where निपुणिका worms out from the विदूषक the King's infatuation, by employing a clever ruse, is named प्रपञ्च, thus defined by the S. D. 'मिथो वान्धमसद्भूतं प्रपञ्चो हास्यकृत्मतः । यथा विक्रमोर्वश्याम्-बलभीत्यविदूषक-चेष्टोऽन्योन्यवचनम् ।' (VI. 257). अनुचितवेदनादुःखिताम्- the use of अनुचिन् is meant to appeal to the विदूषक's nobler feelings and to enlist his support प्रतिशूल, प्रतिगलनं कूलम् (lit. against the bank or current.) I. 19 आयं यन्निमित्तं..., this, too, is Nipuṇikā's own trick to entrap the Vidūṣaka. उत्कण्ठितः, उत्कण्ठा सञ्जाना अस्य इति. नामधेयेन-धेय is added to नाम without change of meaning (स्वार्थे). नाम एव नामधेयम्, according to the Vārtika 'भागरूपनामभ्यां धेयः'. आलपिता, was addressed. P. 28. l. 3 किमिदानीमहं जिह्वायन्मणनं..., points to the great pain he has to suffer to restrain his tongue. किमामन्त्रिणा etc., the Ceti's trick has worked most successfully and the foolish ब्राह्मण has blurted out the name of उर्वशी. विनोदविमुखः, averse to recreation or diversion. नुद् with वि, to beguile, to drive away (trouble etc.).

The variant 'अशितव्यविमुखः' in the absence of strong Ms. evidence appears, more or less, to be an emendation so as to suit the विदूषक's character as a glutton.

P. 28. l. 8. कृतं मया भेदनं etc. निपुणिका is gloating over her triumph, and rightly so ! मृगानुष्णिका, मृगाणां तृष्णास्त्यस्यां सा मृगानुष्णा, मय० तृष्णिका, mirage. ततो देव्या .., is an emphatic declaration on the part of the विदूषक that he would wean away the King from what appears to him to be a fruitless endeavour. The Vidūṣaka's message to the Queen is read differently by Raṅg., *against the authority of Mss.* (see f. n. to the text) यत्ते नावन्..., which we adopt, is, moreover, appropriate as it is meant to console the Queen. 'यदि भवत्या सुखं प्रेक्षिष्यते...' is beside the point, since the Queen complains of the King's utter coldness

towards her, not that the King does not see her. 'It is cold consolation therefore, to the Queen that Vidūsaka should send word to her that when the King sees her he will give up his chase of the mirage.' (Pandit). Surely, she must have already done her best in this direction, and does not require to be tutored by an insipid fool like the Vidūsaka!

1. 17 वैतालिकः, विविधेन तालेन चरताति, or विविधतालः प्रयोजनमस्य, a bard or minstrel, who maintains himself by, or whose primary duty is, singing various measures of music. They sang songs to awaken the King from his sleep (Cf. 'वैतालिका बोधकराः', अमर); it was also their duty to announce the various hours of the day by means of appropriate songs. Cf. 'तत्तत्प्रहरकयोगै रगिस्तत्कालवाचिभिः शर्कैः । सगमममव विनालं गायन् वैतालिको भवति ॥' (भावप्रकाश). For a serene grace of style these Vaitālika songs in Kālidāsa are especially noteworthy.

St. I. Construe : तव दिनकृतः च अधिकारः आलोकान्तात् आसां प्रजानां प्रतिहतमोघृत्तिः (सन्), नः तुल्ययोगः मनः, एषः ज्योतिषाम् अधिपतिः व्योममध्ये क्षण तिप्रति, त्वम् अपि दिवसस्य पष्ठे भागे आत्मनः छन्दवर्ती. (मन्दकान्ता).

The St. has a *double entendre*: the first two lines are applicable both to the King and the Sun. अधिकारः, duty, office. तुल्ययोगः, समानकर्मा, whose activity is similar. Thus:— (i) the King's अधिकार is such that he puts down the evil tendencies of men on all sides (by administering justice etc.). His अधिकार is आलोकान्ताद् आसां प्रजानां प्रतिहतमोघृत्तिः, प्रतिहता तमसः (तमोगुणस्य, Kāt, of the evil tendencies, crime etc.) घृत्तिः प्रसारः येन । (ii) With reference to the Sun—आलोकान्ताद् प्रतिहता तमसः (ऋन्तस्य, Kāt, of darkness), घृत्तिः येन । आलोकान्ताद्,— (i) With reference to the King—to the very ends of the world. (ii) With reference to the Sun—beyond the limits of the world. Kāt's explanation, 'लोकालोकपर्वतपर्यन्तम्', is different. लोकालोक is the mountain behind which, according to the Pauranic conception, the Sun rises; and thence he is supposed to drive away all darkness. ज्योतिषामधिपतिः, the lord of the luminaries, i. e. the Sun. व्योममध्ये, referring to

the position of the Sun at noon. सूर्यो मन्वादि क्षणमात्रं विश्रम्यतीति पौराणिकी प्रसिद्धिः ।' (का०). तिष्ठत्येषः, *This*, that is at the meridian. पष्ठे भागे—According to Smṛiti works, the King's day is divided into eight parts, each being devoted to the discharge of some specific duty. The sixth division commences at 1-30 P. M. and ends at 3 P. M. This is the time for recreation, as laid down in the Smṛtis. Cf. 'भुक्तवान् विहरेच्छैव त्वाभिरन्तःपुरे सह ।' (Manu VIII.221). Raṅg. quotes Cāṇakya : 'पष्ठे स्वैरविहारो मन्त्रो वा मेव्यः'. आरमनः छन्दवर्ती—स्वच्छावर्ती स्वतन्त्रः (का०), free to follow his own humour or whim. Neither 'पष्ठे भाग' here nor 'गतमर्थं विवगस्य' at the close of the Act need be taken too literally.

This announcement by the Vaitālika prepares the ground for the King's entry, which the Vidūṣaka suggests in his own speech.

[Here ends the प्रवेशक or the interlude (see Appendix II), which serves some useful dramatic purpose. We left the King, at the end of Act I, love-lorn and disappointed, in the thralldom of love. (Cf. अहो तु खलु दुर्लभाभिनिवेशी मदनः ! etc). The audience are now acquainted with certain matters which have taken place in the meanwhile, and which the poet has not actually represented on the stage. The King's uneasiness naturally rouses the suspicion of the C. . . . a scrutinizing eye and who emp . . . a, who fully justifies her name, to find out the secret of the King. The maid worms the secret out of the Vidūṣaka, who, as the confidant of the King, is in the know of everything; the scene provides some delightful humour, and prepares the audience for the difficult task that awaits the King, viz., that of pacifying the Queen, which is one of the main incidents in the act to follow.]

[The second act concerns itself with the further development of the King's love-affair. He is extremely uneasy and proceeds to the *Pramadavana* in the company of his confidant, the Vidūṣaka. In the meanwhile, Urvaśi appears in the air,

accompanied by Citralekhā, both of them being invisible to the King. From his conversation Urvaśī comes to know of the King's ardent love for her. She drops down a letter, written on a birch bark, breathing her love. Urvaśī's friend first appears into the King's presence and then Urvaśī herself. But after the spell of a brief meeting between the lovers, Urvaśī is recalled to assume a role in the play which Bharata was staging before Indra and Lokapālas. The birch leaf is inadvertently lost by the Vidūsaka, and unluckily for the King, it falls into the hands of the Queen, who appears on the scene and refuses to be pacified even by the prostrations of the King. Spurning his solicitations she haughtily dashes off 'like a river in the rains'.

There is very little action in this Act. It represents only two incidents: one more meeting of the lovers and the rousing of the Queen's jealous anger. The Act is a little prolix and long-drawn. At the same time, it provides some variety: The Vidūsaka's proposals for the King's diversion and his search for the birch-leaf present some fun to the audience. The scene where the Queen produces the love-letter is dramatically effective. As regards characterization, the Act gives us little that is remarkable. We are impressed by the queenly bearing and the haughty behaviour of the Queen and are amused to see the difficult position into which the King has landed himself, and who yet professes to entertain a regard for his old love as well: 'उर्वशीगतमनसोऽपि मे स एव देव्यां बहुमानः ।'

The dropping-down of the birch-leaf and Urvaśī's being summoned back to heaven are two noteworthy incidents. The former is a romantic expedient in lieu of an epistle of love and serves the purpose of aggravating the jealousy of the Queen, while the latter is fraught with consequences to be unfolded in Act III. But for these, the incidents do not excite any special curiosity, and the rather flat end of the Act is only partially relieved by the excellent description of an Indian summer in the best of Kālidāsa's style.]

P. 30. St. 2. Construe: दर्शनात् आ गा मुरलोकमुन्दरी मकरकेतोः अवन्यपातेन बाणेन कृतमार्ग मे हृदय प्रविष्टा (आर्या).

Urvaśī had entered the King's heart; he fancies that an easy passage was prepared for her by Cupid with his unfailing arrows. मकरकेतुः, Cupid (lit. the fish-bannered god). अवन्य-पातेन, अवन्यः पातः यस्य सः, तेन, with the unfailing (shaft) बाण, cf. St. 6 below. l. 13 तपस्विनी, poor, helpless. l. 14 Mark that the very first question put by the King is about the secret entrusted to him, since Vidūsaka's garrulity is well-known to him. The uneasy condition of the Vidūsaka must cause not a little amusement to the audience. रहस्यनिक्षेपः, रहस्यमेव निक्षेपः, the secret entrusted (to you). अभिसंहितः, deceived, cheated. l. 20. एवं मया निर्यात्रिणा..., The Vidūsaka is often ready-witted, as can be seen from the present reply. l. 23. महानरं गच्छावः, (महानरः, kitchen), the Vidūsaka, proverbially a glutton that he is, always thinks of the kitchen and the dainties dressed there. P. 32-l. 2 पञ्चविध अभ्यवहार (अभि+अव+the root ह, to eat.) Cf. 'अभ्यवहारस्य पञ्चविधत्व भक्ष्यभोज्यचोष्यलेह्यपानीयभेदेन ।' (का०); 1 भक्ष्य, food which is to be chewed and then eaten, as bread etc 2. भोज्य, food which is simply to be eaten, such as rice. 3. चोष्य, things to be sucked, such as mango-pickles. 4. लेह्य, things to be licked, and 5. पानीय, to be drunk. The accuracy of Vidūsaka's knowledge in the department of eatables is noteworthy. उपनतसंभारस्य, the materials (संभार) for which are brought. शक्यमुत्कृष्टा विनोदयितुम्-The idiomatic use of शक्यम्, regardless of the difference in gender or number or both from the noun it qualifies, should be noted. This idiom has gained currency and justification from the well-known line 'शक्यं चानेन श्रमांसादिभिरपि क्षुन प्रतिहन्तुम् ।' (पतञ्जलि's महाभाष्य), also शक्यं चानेन शालिमांसादीनि अपि व्रतयितुम् ।' Ibid.; 'शक्यमोषधिपतेन-वोदयाः...छेतुमग्रनखसंपुटैः कगः ॥ (कुमार० VIII.62). Compare वामन's remark: शक्यमिति ह्ये विद्विग्वचनस्यापि कर्माभिधायी सामान्योपक्रमान् ।' (का. मू. वृ. V. 2) Cf. 'शक्यम्...आलिङ्गितुं पवनः' Śak. III. 6.

P. 32. l. 6. दुर्लभप्रार्थनः, दुर्लभं प्रार्थनं यस्य, whose craving is difficult to be satisfied. The King is all along conscious of the

circumstance that उर्वशी, being a सुराङ्गना, was beyond his reach, ll. 7-11 The विदूषक's words prove that he does not always wear motley in his brain. He means to point out to the King that if Urvaśī has seen him, she is sure to have fallen in love with him.

P. 32. 1 12 पक्षपातोऽयमवधार्यताम्—The King's modesty is noteworthy. He means to say that the विदूषक's observation 'न खलु मा दुर्लेभा' is due to his partiality and affection for him (the King). अहमिव विरूपतया, said in a true sportsmanlike spirit, he is having a joke at his own cost, by confessing that he is peerless (अद्वितीय) in deformity. Cf. his words later : 'आश्रमनामपरिचित एव शास्त्रानुगः ।' (Act V. P. 154); निगुणिका has already told us (P. 26. 1. 2) that he looks like a monkey l. 17 समागतः, as a whole.

St. 3. The King waxes eloquent while describing the beauty of his heavenly beloved. Cf. 'Her loveliness yields splendour to her ornaments'. (Wilson); also Kāt. 'एतत्संबन्धेनाभरणस्यापि शोभातिगयो भवन्तीत्यर्थः ।'. She lent beauty *even* to the ornaments she wore. The idea in this St. is a distinct advance upon the one in the following; कण्ठस्य तस्याः स्तनवन्दुरस्य मुक्ताकलापस्य च निस्तलस्य । अन्योन्यशोभाजननाद्वभूव साधारणो भूषणभूष्यभावः॥ (कुमार० 14.2) प्रसाधनविशेषः, विशिष्टे प्रसाधनम्, a decoration in a special manner; 'निरतिशयशोभाजनकमित्यर्थः ।' (२०). उपमानस्यापि—an उपमान is a standard of comparison. According to the rules of the Alankāraśāstra, an उपमान must be superior (अधिकगुण) to the उपमेय. In Urvaśī's case, however, her body was the उपमान for the accepted उपमान like the Moon. P. 34. 1. 2. चातकव्रतम् 'The vow of a Cātaka,' which even when exceedingly thirsty will never drink any water lying on the earth, but will look up towards the sky and continue crying piteously till it should rain and the rain-drops fall into its mouth, (Pandit). Cf. मङ्गिताथ on रघु. V. 17: धरणीपतितं तोयं चातकानां रुजाकरम् । दिव्यरसाम्बि-पिणा has a *double entendre*: (i) hankering after heavenly love, i. e. love of a celestial Apsaras—with reference to the King;

(ii) seeking heavenly water. The King resembles the Cātaka since both are averse to earthly रस (love, water); दिव्यरस really stands for उर्वशी. Pandit points out that 'the Cātaka is not a fabulous bird. It is a small bird, smaller than the smallest dove, has a long tail, and combines in itself the black, the yellow and the white'. It is often seen in Western India विविक्त, a solitary place. प्रमदवनम्, प्रमदानां वनम्, a garden attached to the palace so that the ladies of the harem may divert them-selves there without being observed or disturbed by strangers. स्यादेतदेव प्रमदवनमन्तःपुराचितम् ।' (अमर). 1. 9. प्रत्युद्गतः, has come forward to greet or receive (प्रति+उद्+root गम्). आगन्तुकः, a guest. उपपन्नमिदं...वायो, the epithet दक्षिण has a double meaning: (1) southern; (2) polite, courteous; solicitous-to-please, an epithet usually applied to lovers (दक्षिणाः कर्मिनः). Note that the King tries to justify the epithet दक्षिण with reference to the wind.

P. 34. st. 4. The King is reading his own mind in the Nature around; the poet clothes a natural phenomenon in a highly poetic garb. The King understands the word दक्षिण in the latter sense. To him the wind appears to be a lover, because it possesses स्नेह (love, semen) and दक्षिण्य (gallantry), the two most essential qualifications of a lover. Cf. दक्षिण्यं चेष्टया वाचा परन्विन्नानुवर्तनम्' (S. D.) निषिञ्चन्-अतिमधुसंपन्नां कुर्वन्' (र०) 'प्रसवाधानवतीं कुर्वन्' (का०); (1) bedewing with honey, producing floral juice inside; (2) impregnating. The poet very beautifully conceives the southern breeze to be a lover, who has two sweet-hearts, the माधवी or वासन्ती which flowers in spring, and कौन्दी or मार्गशीर्षा which flowers in Māgha, two months earlier. The Vāyu ardently loves and enjoys the youthful sweet-heart, the माधवी, whereas he *merely pleases* the elderly कौन्दी by dancing with her. He showers his स्नेह on the youthful and new love माधवी and is merely दक्षिण to the कौन्दी, who is past her youth—a role which the King is himself going to play towards उर्वशी and the Queen respectively. Cf. for a similar idea the famous song of हंसपदिका from the Śāk. 'अभिन्वयमधुलोत्पल्यं तथा

परिवृन्त्य चूतमन्नरीम् । कमलवसतिमात्रनिर्घृता मधुकर विस्मृतोऽस्येनां कथम् ॥
(V. 1). Note how the simple fact of the wind blowing against the
माधवी and कौन्दी creepers is very suggestively represented in
a highly romantic setting ! There is a somewhat objectionable
play on the word स्नेह. Cf. Rang. 'माधव्या'हि...नववयोविशेषशालिन्या
भाभिन्या इव निषेका माध्याश्च. .प्रगल्भाया इव नर्तनमात्रमिति...'.
P. 34. l. 15. अभिनिवेशः, deep attachment; it may here mean
'determination.' The विद्वपक means that the King should at
least show devotion to the Queen. The King scrupulously
follows the rule. (Cf. आर्य न्याय्य विज्ञाप्यतां देवी यस्तं छन्द इति ।
P. 78. l. 4. मा भवम् । अनुग्रहः स्त्रु नोपरोधः । P. 92. l. 12. प्रसादमाकाङ्क्षति
यन्तयोन्मुक्तः etc. III. 13; दातुं वा प्रभवति मासन्त्यस्यै etc., III. 14)
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P. 36. st. 5. Construe : यत् अहं तापशान्तये तूर्णम् उद्यानं विविक्षुः
(आसि), तत् हि स्रोतोऽजबोद्धमानस्य प्रतीपतरणम्. (अनुष्टुप्)

The King thinks that his visit to the pleasure-garden in the
hope that it may allay the anguish of his mind is like rowing
against the current. The visit may rather augment his torment.
(Cf. for a similar idea : रम्याणि वीक्ष्य...पर्युत्सुकीभवति यत्सुखितोऽपि
जन्तुः । Śak V. 2) विविक्षुः, desid. adj. from विक्ष्, प्रतीप, 'against the
current'; प्रतिगता आपो यस्मिन्कर्मणि यथा तथा प्रतीपम्. स्रोतोऽजबोद्धमानस्य,
स्रोतसो जवः स्रोतोऽजवः, तेन उद्धमानस्य; of one, who is being born
down by the force of the current. The variants are not
supported by much Ms. evidence; nor do they give better sense.

St. 6. Construe : पञ्चबाणः इदम् असुलभवस्तुप्रार्थनादुर्निवारं मे मनः
प्रथमम् अपि क्षिणाति; किमुत मलयवातोन्मूलितापाण्डुपत्रैः उपवनसहकारैः अङ्कुरेषु
दर्शितेषु (सत्सु). (मालिनी).

The King means to say that Cupid's shafts are already
tormenting him; the southern breeze, the mango sprouts, etc.,
which are well-known as excitants of passion, will make him
still worse. पञ्चबाणः, the five-arrowed god, Cupid. The adj.
पञ्चबाण is हेतुगर्भ. The five flowery arrows are 'अरविन्दमशोकं च
शूलं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥'. They are

otherwise mentioned as well: उन्मादनस्तापनश्च शोषणः स्तम्भनस्तथा । गमेहिनश्च कामस्य पञ्च वाणाः प्रकीर्तिताः ॥ (Quoted by महेश्वर on अमर० I. 1. 26). गीतगोविन्द X. 6 gives the following: ' बभूवुः कस्युतिवान्-वयोऽयमश्वरः मृगयो मधूकच्छविगण्डश्चाण्डि चक्रास्ति नीलनलिनश्रीमोचने त्याननम् । नागान्येति निलप्रसूनपदयोः कुन्दाभदन्ति प्रिये प्रायस्त्यन्मुग्धसेवया विनयते विश्वं भूपपायुधः ॥ असुलभवस्तुप्रार्थनादुन्निवारं, अमुलभं (उर्वशीहप) यद्वस्तु, तस्मिन् प्रार्थना, तस्या दुन्निवारम्, which cannot be turned away from its desire for an object difficult to attain. मलयवातीन्मूलितापाण्डुपत्रः, मलयवातेन उन्मूलितानि आपाण्डुनि पत्राणि येषां ते, तेः—Malaya is a mountain in the south of India known for its sandal trees. Cf. मलये सिद्धपुरं श्री चन्दनतरुकाप्रसिन्धनं कुरुते । राहकारः, Cf. आप्रश्नतो रसालेऽसौ राहकारोऽ-निर्धारः । (अमर), a mango-tree known for the sweet fragrance of its blossoms. Note that it is clear from this St. and from 'प्रश्नतो भवान् वसन्तावतारमूनकमभिरामत्वं प्रमदधनस्य' below, that the time at which the scene of this Act is laid is spring.

P. 36. l. 10. परिदेवितं, past pass. part., used as a noun, according to 'नपुंसके भावे क्तः ।'. अनङ्गः, Cupid, called अनङ्ग, the bodiless one, after his body was burnt down to ashes by Śiva when he made a futile attempt to discharge an arrow at the God. Cf. Kumār. III. 72, तावन्स वह्निर्भवेन्नजन्मा भस्मावशेषं मदने चकार ॥'. For the idea underlying विदूषक's words, cf. स्मर एव तापहेतुनिर्वापयिता स एव मे जातः ।' (Śāk. III.) and III. 20 below. l. 19. प्रतिगृहीतं ब्राह्मणवचनम्-प्रतिगृहीत, primarily applicable to the receipt of a largess from a patron. The King means to say that he is much obliged to the विदूषक for his blessing. l. 22. वसन्तावतारसूचकं, indicative of the advent of Spring. अवतर should be more strictly used instead of अवतार; but अवतार is current coin with poets; cf., however, Vāmana's famous remark—'अवतारवचयशब्दयोर्दौर्धव्यत्यासो बालानाम् ।'.

St. 7. A beautiful description of the advent of spring. Construe: कुरवकं द्वयोः भागयोः इयामं, अग्रे लानगपाटलं च (तिष्ठति); उपोदरागमुभयं बालशोकं भेदोन्मुखं तिष्ठति; ईषद्वरजः कणाग्रकपिशा नवा मञ्जरी चूतं (तिष्ठति); सन्धे, सुगन्धस्य च गौवनस्य च मध्ये मधुश्रीः स्थिता (इति मे भाति). (शार्दूलश्रृङ्गाडितम्).

कुरवकं, a small red flower. It appears from Raṅg.'s words 'तत्र शोणे कुरवकस्तत्र पीते कुरण्टकः इति त्रिकाण्डी', that it has two varieties, the red and the yellow. It is certainly better to take पाटलं as an adj. to कुरवकं, and not as referring to the पाटल flower. स्त्रीनखवत्पाटलं, reddish like the nails of a woman. उपोदरागमुभयम्, उपोदः यः रागः तेन मुभयम्, beautiful on account of the fresh red colour that has made its appearance. भेदोन्मुखम्=विकासोन्मुखम्, ready to bloom. मञ्जरी, blossom. ईषद्वद्धरजः०, ईषद्वद्धाः रजःकणाः परागं यागं ताः, ना अग्रकलिकाः प्रथमकंरका यस्याः १' (का०), the first buds whereof have pollen as yet only imperfectly formed, मधुश्रीः, Vernal Beauty; मधो श्रीः, the world मधु in the sense of spring being mase. Cf. मधु दौष्टे जले क्षीरे मये पुष्परसे मधुः । दैत्ये चैत्रे वसन्ते च जीवगोके मधुद्रुमे ॥ (विश्व). मुग्धत्वस्य यौवनस्य च मध्ये, 'between budding infancy and flowering youth.' What constitutes मुग्धत्व and यौवनत्व is well brought out by Raṅg. 'अनेन विशेषणद्वयेन (Viz. उपोदरागमुभयम् and भेदोन्मुखम्) मुग्धदशाप्रान्त उक्तः । ईषद्वद्धेत्यादिना यौवनादिर्वाणं १'. The first two lines describe youth with its charms 'half concealed and half revealed', the third refers to the manifestation of youth and the changes wrought by it. The changes that come over a maiden who is entering on her youth are the reddish colour of the nails, showing health, the darkening of the nipples of the breasts, and the bewitching charm that she attains under the influence of love (राग), when she is naturally free from all care (अशोकम्). 1. 18. एष etc., विदूषक at times bursts into compounds, as can be seen in this sentence, मणिशिलापट्टकसनाथः, possessing a seat of marble. Cf. for a similar idea Śāk. VI & Priya. II. अतिमुक्त is only another name for the माधवी, called मोगरा in Marāthi. Cf. 'अतिमुक्तः पुण्ड्रकः स्याद्वासन्ती माधवी लता' (त्रिकाण्डी). The name अतिमुक्त is explained as 'अतिक्रान्ता मुक्तां शौक्यत्वात्'. उपचारः, materials of worship. प्रतीच्छति (इष् with प्रति, to wait for, to receive). P. 38. l. 4. ललितलता०, the creepers are compared to beautifully attired ladies captivating a man with their charms. The idea only suggested here is expressed in Śāk. VI. 'सखे क्वोपविष्टः प्रियायाः किञ्चिदनुकारिणीषु लताषु रुष्टिं विलेभयामि १'.

P. 38. St. 8. Construe : सखे कुमुमिताय अपि उपवनलतासु तद्रूपालोक-
दुर्ललितं मम चक्षुः वृत्तिं न वदन्ताति. (आया)

कुमुमिताय (cf. note on गर्वित in Act I)—hence comparable to ladies who are in their best, having attained maturity. नम्रविटपासु, नम्राः नता विटपाः क्षुद्रशाखा यासाम् । वृत्तिं (= प्रीतिं) न वदन्ताति, does not find pleasure in. तद्रूपालोकदुर्ललितम् = उर्वगीयतरूपावलोकनदमम् (going with चक्षुः); दुर्ललितम्, दुराग्रहप्रस्तम् (२०), दुष्टं ललितमस्य, spoiled by fondling ; hard to please ; grown fastidious. The King means to say that nothing short of a sight of his beloved Urvaśī would gladden his eyes and heart. Kāt briefly brings out the significance of this St. 'अत्र कुमुमान्याभरणस्थानांयानि । विटपा बाहुस्थानीयाः । लता अङ्गयार्ति-स्थानीयाः । नम्रादायां लतानामुर्गोष्ठापगाद्वये विशमानेऽपि तथाविधगौभाम्याभावा-त्प्राप्यभाव उच्यतेऽत्रायः ।' He further remarks: 'अत्रारतेर्गम्यमानत्वाद् विश्वं नाम सं गडगमुक्तं सर्वान् । नटपायधिन्यतां गथा गफन्त्यार्थना भवेयमित्यत्र प्रयत्नो नाम द्वितीयायस्था मुचिता । विन्दुप्रयत्नयोः नाम्नात्प्रतिमुत्तराधिरित्यनुमेयेयम् ।'

P. 38, l. 11. The King has requested the विद्वक् to find out some remedy for securing उर्वगी; the latter points out that he is not the proper person to give good advice, clod-pated as he is. The text of the विद्वक्'s answer appears to be tampered with. Rañg. reads वज्जो (वज्रम्) instead of वैज्जो ; we retain the latter reading because it is supported by a majority of Mss., and secondly, we fail to see how the reading of Rañg., which is *very probably* an emendation, due to the difficulty of finding out who the physician of Indra might have been, gives us anything like a satisfactory interpretation. The विद्व० refers to the Indra-Ahalyā myth, just to show his learning; his main thesis is that the physician (himself) and the love-sick patient are both mad, the विद्वक् calls himself a वैद्य as he has to cure the King of his love-sickness. Cf. विद्व०'s words in the Śāk. 'लद्धिषत एव भूयाऽपि शकुन्तलाव्याधिना । न जाने कथं चिकित्सितव्या भविष्यति ।'. He draws a parallel from mythology and squeezes it into service by importing into it the वैद्य,—a circumstance quite after the fashion of *any* विद्वक्; it is idle to look for any confirmation from mythology.

That is how we understand the passage. The words 'महेंद्रस्य वैद्यः' point to the fact that some physician was Indra's adviser and that he could not give Indra proper advice. Who can be this वैद्य ? No satisfactory explanation is forthcoming, and the myth itself mentions no third party in the intrigue. Mr. Kale understands वैद्य to refer to the moon, who is औपधीयति. It is well-known, however, that the Moon does not palliate love-malady, but rather, aggravates it. According to one account the Moon disguised as a crow went to the āśrama of गौतम and crowed at midnight, when as a result the sage went to the river to bathe, thinking it was dawn, Indra disguised himself as गौतम and ravished अहल्या.

The passage is a difficulty. We believe we have offered a most reasoned and intelligible explanation. The difficulty is neither surmounted nor lessened by reading वज्रो (वज्रः) with some of the Mss. and Raig. The meaning in that case would be something like this : just as the thunderbolt is an invariable concomitant of Indra and is usually indispensable to him, so am I to you, no doubt; but what good is the वज्र to Indra when he is अहल्याकामुक ! Similarly, what service can I render to you, who are उर्वशीपर्युत्सुक ? द्वावन्नैन्मत्तो has given trouble to editors. Who are the *two* ? Pandit thinks that the वैद्य and the विदूषक are meant; this does not appear to be correct; besides, 'अत्र' has a *direct* and *intimate* bearing on the issue at hand. Surely the King and the विदूषक are meant; but then, what is the force of the expression ? The विदूषक appears to be thinking *quickly* but *loosely*. He is aware, however, of his being known as a blockhead; in the fashion of a Shakespearean jester, he seems to say: 'We two loggerheads together!' 'I am admittedly a madman; but then you are so much under the influence of this उन्माद (love-madness), that you do not even realize whose aid you are requisitioning. Two mad fellows have met !'—That is the import of the विदूषक's words. It is *not* correct to say that the King, because he makes the suggestion, and the विदूषक, because he *accepts* it, are here referred

to as उन्मत्त. The विदूषक cannot as yet be said to have accepted the King's suggestion at all !

The Indra-Ahalyā myth is based on the physical phenomenon of the Sun following the Dawn or Night (अह्नि लयमाना). According to others, since Indra is the Rain-god, and Ahalyā means unploughed land (अ+हल, a plough with the affix यत्), the myth refers to the cultivation of untilled land with the aid of rains.

P. 38. L. 15 ff. The विदूषक is flattered by the King's compliment and now undertakes to think over the problem, provided he is not disturbed. He gesticulates thinking—the sight must give food for fun ! It serves, however, a very important dramatic purpose. Unless these two characters were given *reasonable* occupation to be kept on the stage, and unless they were hushed into silence, the audience could not be introduced to the interesting conversation between चित्रलेखा and उर्वशी. Kālidāsa here employs a highly ingenious device and furnishes quite a natural and sound reason for the silence of both. समाधिः, a technical term from the Yogaśāstra ; it is here used in the sense of 'deep thinking, meditation'. l. 4, निमित्तं सूचयित्वा, निमित्तं here stands for a good omen ('दक्षिणाक्षिस्पन्दादि' का०) such as the throbbing of the right arm or the right eye. Cf. III. 9 below. This must naturally require clever and skilful acting.

St. 9. Construe : मयलेन्दुमुख्या सा च न मुलभा, किमपि च इदम् अनङ्ग-विचेष्टितम् ; काङ्क्षितमिदं अभिमुखेषु इव मनः एकपदे निर्वृतिं व्रजति. (द्रुतविलम्बितम्). च-च, expressive of antithesis, 'though-yet,' किमपि, 'for some reason or the other'; Cf. किमपि तूष्णीभूतः (P. 26.l.21); it may also mean 'indescribable'. अनङ्गविचेष्टितम्, working of Cupid, viz., throbbing of the right eye and so on. Cf. शान्त-सिद्धमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य । (Śāk. l.15). The reading ०विशेषितम् is out of place; the context plainly requires ०विचेष्टितम्. अभिमुखेषु, आसितो मुखानि यासां ताः अभिमुख्यः, तासु. निर्वृतिः, happiness. The variant for the last pāda is interesting (see f.n.); निर्वृतिं व्रज् is an extremely eloquent expression, the significance

whereof was lost upon some scribe; or he thought that व्रजति निष्ठति नैकपदे was more effective, and hence the attempted improvement. Pandit rightly asks: 'Could corruption go farther?' Note, moreover, that the variant is really to be traced to a few Mss only.

P. 38. L. 21. आकाश्यानेन, along the aerial path. P. 40. 1. 3 क्षणविघ्नितो, क्षणं विघ्नितं (विघ्नः संजातः अस्य तत्) आकाशगमनं यस्याः, ताम्. Raṅg has a verbose, and apparently explanatory reading, which is a mere repetition of the conversation between the two friends on the Hemakūta; moreover, the elaborated reading is less suggestive; Cf. Pandit: '... because the less open allusion conveyed by the shorter reading is more gentle and more fitted to be made by the heroine than the long quotation...'.
 3481 - note below the other two.

P. 40. LL. 6 ff. The conversation between चित्रलेखा and उर्वशी is quite interesting. उर्वशी admits that she has cast off all sense of shame. Her replies 'हृदयम्' and 'मदनः खलु मां-नियोजयति,' are so eloquent. These frank admissions of the workings of her heart and the unimpeded course of her love are comparable to those of वसन्तमेना; Cf. मृच्छ., close of Act IV. 'चाक्षुदत्तमभिरन्तुं गच्छामः', and IV. 33; also read V. 12. ff., 28, and 'न शक्या हि स्त्रियो रोद्धुं प्रस्थिता दयितं प्रति।' V. 31. अपहस्तितलजः, अपहस्तिता दूरीकृता लज्जा यस्मात् अर्शः। 'निरस्तत्रयः' (का०). संप्रथार्यताम्=समर्थ्यताम्, think well, weigh the pros and the cons. अन्तरायः, impediment. (अन्तर्मध्ये अयनम्; or अन्तरस्य व्यवधानस्य अयनम्). देवगुरु, Brhaspati, the preceptor of the gods. अपराजिता, name of the lore; lit. 'the invincible'. The poet calls the protective herb tied to the wrist of सर्वदमन (Śāk. VII) by the same name. शिखाबन्धनविद्या, the lore of tying the hair into a knot while repeating some charms. Brhaspati appears to have taught the Apsarases the vidyā after the recent outrage against them. अलङ्घनीये, proof against injury; unassailable. Cf. 'नास्ति विधेरलङ्घनीयम्' P. 110 below. अहो विस्मृतं..., past pass. part. frequently used in an active sense by Kālidāsa—thrice in the Śāk., and twice in our play; Cf. प्रथमं पुनः पुनर्दर्शनेन विस्मृतास्मि। V. P. 77. Cf. मधुकर विस्मृतोऽस्येतां कथम्.'

Sāk. V. 1; also Raghu. 19. 2. राघवसदृ explains 'विस्मृतं विद्यते अन्य' by affixing अच्, which is a मत्वर्थीय. विस्मृतं विस्मरणम् । ननुसकं भावे क्तः ।

P. 42. L. 11. सिद्धमार्गम्, the Siddhas are semi-divine beings, so called because of their being possessed of eight सिद्धि or superhuman faculties. 'अणिमा महिमा चैव गरिमा लघिमा तथा । प्राप्तिः प्राक्काम्यमाशित्वं वशित्वं चाष्ट सिद्धयः ॥'. L. 16. प्रतिष्ठानं, the Capital of Purūravas, situated at the confluence of the Ganges and the Jumna. सलिलेषु अवलोकयन् इव आत्मान, a fine उद्गेषा; the city was mirrored into the waters of the river: . अवशेषपावनेषु सलिलेषु, Cf. Raghu. XIII. 58, and Hemadhi: 'या गनिरोगमुक्तस्य नन्वजस्य मनापिणः । या गनिरस्यजनः प्राप्ताय गन्धायमनरं गमे ॥': स्थानान्तरगतः स्वयः is a tribute to the beauty and splendour of the City. Compare चित्रलेखा's remark, where she speaks of the प्रमदवन as नन्दनवनकदेश, a part of Paradise.

P. 44. L. 6. हन्त एष..., the King is compared to the Moon and उर्वशी to moon-light, thereby suggesting their invariable concomitance. Cf. 'अशिना सह यानि कैमुदी' Kumār. IV. 33. प्रतीच्छति, expects, waits for. कैमुदी, moonlight. कै (प्रथिव्यां) मोदन्ते जना यस्यां तेनारौ कैमुदी मता ।': or कुमुदानामियम्. सविशेषं प्रियदर्शनः, particularly charming; 'because she now sees him with the eyes of love, and also the King's love for Urvasī has given him an appearance which she loves to look at, and she can take a full glance of him.' (Pāṇi.). Cf. 'वसन्ति हि प्रेम्णि गुणा न वस्तुषु ।'. L. 15. निरस्करिणीप्रतिच्छाया, being concealed by the निरस्करिणी charm or art. निरस्करिणी अन्वयोनविद्या (मौ), which should be distinguished from the शिवायन्वयविद्या. The former is the art possessed by celestial beings by which they could render themselves invisible to whomsoever they liked. In this case, e. g., Urvasī is invisible to the King and the Vidūṣaka, but is naturally visible to the audience. In connection with this dramatic device, Wilson observes: 'Being visible to the audience and invisible to the individuals on the stage is a contrivance familiar to the plays of various people, especially our own, as the ghost of Hamlet, that of

Banquo, Ariel in the Tempest, and Angino in the Virgin Martyr, who repeatedly enter invisible. '

L. 20. भो: चिन्तितो .., Note that the विदूषक was so long kept busy, thinking out a plan until the two nymphs had stationed themselves near the King. आत्मानं विकथ्यते, thinks much of herself: 'बहुमानपात्रं संभावयते' (का०). P. 46. l. 3 किं पुनर् मानुष्यं विडम्ब्यते, why do you act like a mortal? चित्रलेखा implies that उर्वशी could find out an answer to her query by means of her supernatural powers (प्रभाव), inasmuch as she is not, in this matter, helpless like a mortal. उर्वशी's reply is significant. She is nervous, lest the King's पुण्यश्रिणी may be other than herself. Cf. Kāṭ: 'अत्र मेयकारेण राजप्राथि-नाऽन्या भवति शङ्का ।'. Urvāśī prefers blissful ignorance. l. 13 प्रतिकृतिमान्दिव्य etc. This is a sensible device suggested by the विदूषक. Drawing of the beloved's portrait is a favourite pastime with Kālidāsan lovers. Cf. त्वामालिख्य प्रणयकुपितां धातुरागैः शिलायामात्मानं ते चरणपतिनं यावदिच्छामि कर्तुम् । अथैस्तावन्मुहुरपचितैर्दृष्टिरालुयते मे...॥ (मेघ० II. 44) and Śāk. VI. 22. हीनसत्त्व हृदय, O ungenerous heart!

St. 10. Both the remedies are impracticable according to the King. Construe the latter half: तां च सुवदनां प्रियाम् आलेख्ये असमाप्य अपि, (हे) सखे, मम नयनयोः उद्वाष्पत्व न भविष्यति (इति) न. (हरिणी).

न-न, two negatives make an emphatic affirmative. उद्वाष्पत्वं-उद्भुत्वम् (का०); the construction is ungrammatical. Even before the picture could be finished (असमाप्य), tears would be welling into his eyes. Mark the force of the negative अ here. Raṅg. remarks: '...न हि सव्यथान्तःकरणस्य निद्रागमनमश्रुसमावृतनेत्रस्य च लिखने वा क्वचिद् घटत इति भावः ।'. Some editions read समवाप्य instead of असमाप्य. This variant cannot be justified on a single consideration; in the first place, it is against many mss. and either commentator; moreover, असमाप्य brings out the spirit of the King's words admirably. When the portrait cannot be finished at all, how can he hope to divert himself by gazing at it! It is, to say the least, quite idle trying to show that समवाप्य gives quite a good sense. Besides, the idea of the parallel passage: 'प्रजागरात्खिलीभूतस्तस्याः स्वप्ने समागमः । वाष्पस्तु न ददात्येनां श्रु'

चित्रगतमपि ॥' (Śāk. VI.22), which lends support to 'समवाप्य' need not necessarily be present in the passage before us.

St. 11. construc: सा मम नितान्तकठिनां मानसी रुजं न वेद; प्रभावविदितानुरागम् अपि मां वा अवमन्यते, पञ्चबाणं तस्मिन् जने मम समागममनोरथान् अलब्धफलनारमान् विधाय, कृतां भवतु. (पृथ्वा).

In the first half of the st. the King speaks of two possible explanations of Urvaśī's attitude towards him. अवमन्यते वापि माम्—thinking that it is below her dignity to respond to the love of a mortal. प्रभावविदितानुरागम्, प्रभावेण (=स्वकायेन महिम्ना. Kat.) विदितः अनुगमः यस्य श्रमा, तम्. अलब्धफलनारमान्..., अलब्धानि फलानि यैः ते अलब्धफलाः, ते न नीरसाश्च, तान्, vain because of their fruitlessness. व्यनोरथान्, note the significance of the plural; it shows how constantly the King thought of Urvaśī. भवतु..., Cf. 'काम उदानां सन्नामा भवतु' (Śāk. IV). कृतां, कृतमनेन इति,=कृतार्थः ; let Cupid be victorious by victimising me before his shafts—says the King. Cf. कलाभावे तु मरणमेव वैरम्यं निदानम् ।' (२०).

P. 48. L. 13. मामेवमवगच्छति, एवम् is significant—such, i.e., capable of disregarding him even when I know his love for me by my प्रभाव. 'एवमवगच्छतीत्यनेन प्रभावादनुरागं विदित्वापि मामवमन्यमानां जानातीति...' (का०). संपादितोत्तरा, संपादितमुत्तरं यथा सा. Note how quickly उर्वशी makes up her mind to send a love-epistle. Compare with this the h... the Śāk. where the hero... friends. One can easily... is an unsophisticated, ... is a nymph, a heavenly cour... natural one was at hand just ...), L. 20. मुजङ्गनिमोः, the slough of a cobra. अक्षरविन्यासः, a writing of syllables.

P. 50. L. 4. समानानुरागसूचकानि, suggestive of an equally deep love. नास्त्यगतिर्मनोरथानाम्, there is nothing beyond the reach of desires. The King means to say that when a person entertains an ardent desire for a thing, there is nothing that he does not imagine as happening in fulfilment thereof. Compare पार्वती's

words: 'मनोरथानामगतिर्न विद्यते।' (कुमार० V.64). अनुवाच्य, reading to himself. प्रसन्नस्ते तर्कः, your guess is right. Cf. 'नैतावता भवन्तं प्रसन्नतर्क मन्ये।' (माल० III). P. 50. 1. 10. नागरिकः, नगरे भवः, town-bred, refined, polite, as opposed to जातपद or rustic. उर्वशी compliments the विदूषक on his being a *galant*, naturally enough his request to the King to read the letter *out* must have pleased her.

Stt. 12-13. Construe: (हे) स्वामिन्, यदि नाम अज्ञाता अहम् अनुक्तस्य तव उपरि तथा (स्याम्) यथा त्वया संभाविता, (तर्हि) ननु मम शरीरके लुलितपारिजातशयनीये नन्दनवनवाता अपि अत्युष्णका भवन्ति. (आर्या).

यदि नाम, if at all. अज्ञाता, whose sentiments towards you are not known to you. संभाविता, imagined, supposed. उर्वशी means to say that she was suffering severe pangs of love for Purūravas even when she did not know of his love for her. Else how could the bed of the heavenly Pārijāta flowers and the breezes of the Nandana, which are unequalled stock remedies of persons suffering from unrequited love, fail to alleviate her love distress? Compare with this Śakuntalā's love-letter—तव न जाने हृदय मम पुनः कामो दिवापि रात्रावपि । निर्वृण तपति बलीयस्त्वयि वृत्तमनोरथान्यङ्गानि ॥ लुलितपारिजातशयनीये qualifies शरीरके, लुलितं (crushed) पारिजातशयनीयेन, तस्मिन्. The love-letter marks a stage in the development of the plot; Cf. Kāt : अत्र स्वानुरागप्रकाशकस्य वाक्यस्योपपत्तिमत्त्वादुपन्यास इति सन्ध्यङ्गमुक्तं भवति ।'.

ननु भणितमेव कमलनालायमानैरङ्गैः is चित्रलेखा's answer to the very anxious question of उर्वशी as to what the King would say on reading the letter. कमलनालयमानैः (pr. part of the denominative from ० नाल) = कमलनालवदाचरद्भिः । Kāt adds : कण्टकितैरिष्यर्थः । अनेन रोमाञ्चेन राज्ञो दृष्टव्यमुक्तं भवति ।'. He has understood the expression rightly. It is rather surprising that editors have missed the point in his observation. They take the expression to mean 'emaciated', since कमलनाल is a very delicate thing. Nothing could be farther from the truth. If the King looked so visibly emaciated, it could hardly have escaped detection by the clever चित्रलेखा. Moreover, the question is 'किं नु खलु सांप्रतं भणिष्यति'.

मात्रं here stands for 'now that he has read the letter'. The most appropriate answer is given by the *observant* चित्र०, who, along with उर्वशी, is standing very near the King (पार्श्वगता). The King was overjoyed on reading the encouraging letter and his hair stood on their ends. This is the *only* correct explanation the wrong one proceeds from the ignorance of the fact that lotus-stalks, though very tender, have small hair-like thorns on them. Compare the beautiful St. 'अन्तरिक्षद्राणि भूयांसि कण्टका बहवो बहिः । कथं कमलनालस्य नाभूवन्भद्रगुरा गुणाः ॥' (भल्लदशतक. २३) P. 52 L. 2. स्वस्तिवायनम्, a present given to a ब्राह्मण for receiving blessings from him (स्वस्तिवार्थं वायनम्). Mr. Pandit has the following philologically interesting note on the word : 'वाञ्छा is doubtless a very old corruption, the वाञ्छा of the Marathi language, of उपायन. The corruption has been improved back into a Sanskrit word वाञ्छाक...'.^a

St. 14. Construe : (हे) सखे, तुल्यानुरागपिशुनं ललितार्थबन्धं पत्रे निवेशितं प्रियायाः उदाहरणम् उत्पक्ष्मणः मदिरैक्षणायाः तस्याः आननं मम आननेन समागतम् इव. (वसन्ततिलका).

तुल्यानुरागपिशुनम्—समानप्रेमसूचकम्, suggestive of equal love. Cf. 'पिशुनं खलसूचकं' (अमर) ललितार्थबन्धम्, ललितोऽर्थस्य बन्धो यत्र । ललितो अर्थबन्धो अभिधेयरचनाविशेषो यत्रेति वा ।' (२०); (i) having a charming sense; (ii) having the sense and words artistically arranged. पत्रे निवेशितम्, inscribed on a leaf. उदाहरणम्, a song, a piece of poetry. Cf. जयोदाहरणं (Act I). Kāt. explains the word as 'वाचिकम्', message, and Rang. as 'उक्तिः', speech. उत्पक्ष्मणः, उद्धूतं पक्ष्मणी यस्याः सा, तस्याः, qualifies मदिरैक्षणायाः; Kāt. construes it with मम. मदिरैक्षणायाः, (१) मदिरै ईक्षणे यस्याः सा, तस्याः, whose eyes are bewitching; (२) मदिरमीक्षणं यस्याः सा, whose glance is मदिर or fascinating. Mr. Pandit quotes the following definition of मदिरा दृष्टि from शैश्यादिन्य's संगीतकलिका—'स्निग्धार्थमुकुलीकृता लम्बिता मदिरा तथा ।...॥ मोक्षयेन परित्यक्ता स्मेरापाङ्गमनोहरा । वेपमानान्तरा दृष्टिमदिरा परिकीर्तिता ॥'. Cf. N. Ś. VIII. 79-81. The King is highly delighted inasmuch as the letter means much more than a mere समाश्वासनम्.

P. 52. L. 9. अत्र=now; etymologically Marathi आतां is derived from अत्र as used in this passage. अङ्गुलीस्वेदेन—स्वेद is one of the सात्त्विकभावs due to love. स्वहस्तः, autograph. The King is a romantic lover and wants to take special care of the letter of his beloved. L. 10 किमिदानीं...कुसुमं दर्शयित्वा फले विसंवदति—The विदूषक misses the point of the King's words: 'धार्यतामय प्रियायाः स्वहस्तः'; like an inspid fool he thinks that the King wants to preserve the letter as an avowal of her love by Urvāśī. विसंवद, to fail to fulfil one's promise, to cause disappointment. All this conversation prepares Urvāśī for the meeting with the King. She requests her friend to appear before the King while she steadies her heart. Mark how the poet delays ushering उर्वशी into the King's presence, and for a very natural reason too, thus heightening the charm of the meeting. L. 18. पर्यवस्थापयामि, परि+अव+root स्था, causal, to compose oneself. क्षमम्, proper, becoming. क्षम्यते इति. तिरस्करिणीमपनीय, it is not quite clear how this stage-direction was actually carried out.

P.54. St. 15. The construction is simple. The metre is अनुष्टुभ. The King is not able to bear the absence of उर्वशी and the appearance of चित्रलेखा *alone* does not delight him. A very familiar simile is employed by the poet. The superiority of उर्वशी is implied by comparing her to the Ganges. पूर्वदृष्टा, first seen (पूर्व दृष्टा); the word पूर्व is emphasized. दृष्टपूर्वा would mean 'formerly seen'.

P.54. l. 14. दुर्जाते, in the calamity or misfortune. बलवद्वाच्यमाना' बलवत् is used as an adv. Cf. बलवदस्वस्थशरीरा शकुन्तला (Śāk. III). With reference to चित्रलेखा's speech, Mr. Pandit remarks: 'It should be observed how our poet causes Citralekhā to avoid all reference to the *bhūrjapatra*'.

St. 16. Construe: तां प्रियदर्शनां पर्युत्सुकां कथयसि; तदर्थं आर्तं पुरस्वप्नं न पश्यसि; अयं स्मरस्य प्रणयः उभयोः साधारणः, तप्तम् (अयः) तप्तेन अयसा घटनाय योम्यम्. (वसन्ततिलका).

पर्युत्सुकाम्, extremely (परि) love-sick. आर्तं, afflicted,—is stronger than पर्युत्सुक. Cf. तपति तनुगात्रि सदनस्त्वामनिशं मां पुनर्देहयन्व १' (Śāk. III.16.). साधारणोऽयम्...स्मरस्य—(प्रणयः prayer, sollicitation.). 'This prayer proceeding from (the unbearable pangs of) love is mutual'. Note the use of the genitive, स्मरस्य. The King makes a request to चित्रलेखा to bring him and उर्वशी together as they are now in a fit condition for union. 'This last request is couched in the words of a maxim [लोकोक्ति] and is more poetic than when directly made'. (Pandit). It will be noticed that Kāt. construes स्मरस्य with संधत्ताय, which is awkward and "does not appear intelligible in the sense of 'the love of both is fit to be united by Smara' (query—united with what?) .." (Pandit). For the third pāda, cf. गजा-भेदे साधारणोऽयं प्रणयः १ (Śāk. III). In the third pāda, Rāṅg. reads यतस्य instead of स्मरस्य. As Pandit points out, यतस्य came to be substituted for स्मरस्य, owing to the somewhat puzzling meaning of the latter with यतस्य in the third pāda, the fourth appeared to be too abrupt after it; hence the substitution of 'तौ क्रौमुदीमिव...'. Fancy the locative in the last pāda !

P. 56. L. 4. The stage-direction 'तिरस्करिणीमपनीय' before Urvaśī cracks a joke with चित्रलेखा is significant; it is intended to let the King hear Urvaśī's reproach of Citralekhā. Evidently तिरस्करिणी had the power to conceal her form as well as her sound. चित्रलेखा very skilfully turns the joke against उर्वशी—'इतो मुहुर्नात्...'. (P. 56. l. 7). आचारं प्रतिपद्यस्व, observe the proper formalities. चित्रलेखा is required to remind उर्वशी of such a simple formality as saluting the King, because the latter must be supposed to have been highly excited and confused owing to her great joy on seeing the King.

P. 56. St. 17. Construe: सहसावातं पुरुषान्तरम् अगतः अयं जयशब्दः त्वया यस्य रामुर्दम्यते (नेन) मया जितं नाम. (अनुष्टुप्).

Purūravas means to say that he is really victorious (मया नाम जितं) since उर्वशी herself, so long used to employ the expression 'जयन्तु जयन्तु...' with reference to Indra alone, utters

it to greet him. The slight play on the words जयतु जयतु महाराजः and मया नाम जित is technically called उत्तरोत्तरं, defined as 'प्रगमनं वाक्यं स्यादुत्तरोत्तरम् ।' (S. D. VI. 92). सहस्राक्षः, Indra, who was cursed by Gautama to have a thousand openings on his body as a punishment for his intrigue with Ahalyā; these क्षतः were subsequently converted into eyes. Mr. Pandit points out that the epithet might have been applied to Indra on account of his identification with the Purusa, to whom it is applied in the Veda. The reading सहस्राक्षाद्गतः appears to have arisen from an original *व्रगनः, which was perhaps not properly understood, L. 16. Cf. अत्र परिहासस्य गम्यमानत्वात् नर्मेति संध्यङ्गमुक्तं भवति । (का०). 1. 19 स्वरयोर्वीक्षाम्—Note how the poet very skilfully calls away उर्वीक्षाम् at a moment when she longs most for the King's company and thus heightens the interest of the plot. Compare with this the still more charming love scene in the Śāk., which is also abruptly closed by the approach of गौतमी which is intimated to the heroine by her friends in code words—चक्रवाकवधुके आमन्त्रयस्व सहचरम् । उपस्थिता रजनी । (Act III). The poet thus demonstrates the truth of the adage 'There's many a slip between the cup and the lip'; cf. दुष्यन्त's words 'अहो विप्रवत्यः प्रार्थितार्थेतिद्वयः ।'.

St. 18. Construe: यः अष्टरसाश्रयः प्रयोगः मुनिना भरतेन भवतीषु नियुक्तः, ललिताभिनयं तं (प्रयोगं) सलोकपालः मरुतां भर्ता अद्य द्रष्टुमनाः (अस्ति). (औपच्छन्दसिकम्).

मुनिना भरतेन, by the Sage Bharata, the reputed author of the Nāṭyaśāstra, and the chief exponent of Drama and Acting. प्रयोगः, प्रयुज्यते इति, a dramatic performance; it was the play लक्ष्मीस्त्रयंवर as we learn from Act III. (P. 72. 1. 9). भरत defines a प्रयोग as 'सुवाद्यता सुगानत्वं सुपाठ्यत्वं तथैव च । शास्त्रकर्मसमायोगः प्रयोगः संप्रकीर्तितः ॥' N. Ś. 27. 99. अष्टरसाश्रयः, the eight *rasas* are 'शृङ्गार-हास्यकरुणरौद्रवीरभयानकाः । बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥' (K. P. IV. 29). ललिताभिनयं, ललितः अभिनयः यस्मिन् सः, तम्, in which there is graceful acting. द्रष्टुमनाः, द्रष्टुं मनः यस्य, desirous of seeing. The infinitive drops its म् in a Bah. compound having काम or मनस् as its latter member, according to 'तु काममन-सोऽपि ।' सलोकपालः, लोकपालैः सह, along with the Guardians of

the Quarters. There are eight of them, corresponding to the eight quarters: इन्द्रो वह्निः पितृपतिर्नरुतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिगां क्रमात् ॥ (अमर०). L. 8 नास्त मे वाचा shows how deep in love Urvaśī is by now. Citralekhā manages the business of formal leave-taking.

P. 58. l. 13. ईश्वरनियोगप्रत्यर्थी, ईश्वरस्य नियोगः, तं प्रतिकूलम् अर्थयितुं शीलमस्य, standing in the way of the commands of the Lord (Indra). L. 14. उर्वशी विश्रामदुःखं स्वयन्ती, etc., this separation is technically called प्रवासविप्रयोग, which is of three kinds : स च भावी भवन्मृताश्चयो बुद्धिपूर्वकः ॥ द्वितीयः महयोगव्रतो दिव्यमानुषविप्लवान् । ' (D. R. IV. 65-6), 'Dānaka's comment whereon is: यथाविशीपुस्तवगां-र्विक्रमोर्वश्याम् । l. 15. वयस्येभ्यः चक्षुः, Cf. यदन्त्या न्न etc., l. 9. P. 60. l. 2. मा भवान्दानि मुञ्चतु, do not despair'; lit. 'do not drop your limbs (through despair)'. उन्मोगतम्, (her love) with reference to you, शिथिलयति, denom. from शिथिल.

St. 19. Urvaśī went to heaven leaving a permanent impression on the King, who eloquently expresses it in this St. He imagines she left her heart with him.

Construe: शरीरस्य अनागया (तया) स्ववशं हृदयं स्तनकम्पक्रियालक्ष्यैः निश्चितैः मयि न्यस्तम् इव. (अनुष्टुप्).

शरीरस्य अनागया, by her, who is not mistress of her own person. Rang. explains ' इन्द्राधीनत्वादित्यर्थः '. Mark the antithesis between this expression and स्ववशं हृदयम् (over which she had complete control). स्तन...निश्चितैरिव, which is deposited with me by means of her heavy sighs as indicated by the heaving of her breasts. The King fancies that the heavy sighs which shook her breasts were due to the passage of her heart, which was lodged below her breasts, to the King. Compare Wilson's translation: 'Her panting bosom as she hence departed, Exhaled her heart, and lodged it in my bosom'.

P. 60. l. 14. मत्सृष्टया मार्गेण, the Vidūṣaka wants to take the question in a lighter vein. We have here a fine witticism from his lips. वैधेयः, a fool. 'अतो मूढ्यथाज्ञातमृगैर्विधेयवालिङ्गाः ।' (अमर)

विधेयं विधानं तस्यायमधिकारी, one who is fit for what is to be enjoined; one who is ignorant of his duties and hence has to be ordered; hence a fool. The Vidūṣaka richly deserves the rebuke administered to him, since he always bungles matters. ततः प्रविशति etc. This scene has a close parallel in मालविका III. Observe how skilfully and naturally both the sets of characters are kept busy on the stage. P. 62. 1. 2. अन्यथा, otherwise than what is सत्यम् or true. विश्रव्यामन्त्रितानि, confidential talk. यत्कच कथिन etc.—Presumably निपुणिका went and gave all the information that she had so skilfully wormed out of the Vidūṣaka to the Queen, and hence the Queen's query. जीर्णचीरम्, an old rag.

P. 62. 1. 12 परिवर्तनविभाविताक्षरम्, (परिवर्तनम् turning round) परिवर्तनेन विभावितानि अक्षराणि यस्य तत् १, the letters on which became visible on account of the (leaf) turning round. The letters were inscribed on one side only. वाच्यताम्, let it be read ('aloud). अनुवाच्य, read to yourself. Note that निपुणिका, a maid-of-honour in the royal harem, could read and write. अविरुद्ध, unfavourable, unobjectionable. कौलीनम्=कुलीनस्य भावः कर्म वा, according to 'हायनान्तयुवादिभ्योऽण्' (पा० V. 1. 130), scandal. (1) कुले जनसमूहे भवम्, which has its origin in a multitude of men; a report; a scandal; (2) कौ [=पृथिव्यां] लीनं भवति, what falls to the ground, being baseless; or (3) कुलं, a family, a noble family; something concerning such a family; and as is often the case, a scandal, which is given currency when relating to such a family. 'कौलीनं पशुभिर्युद्धे कुलीनत्वापवादयोः १' (धरणिः). तेन हि अस्य गृहीतत्वा भवामि-गृहीतः अर्थः यया सा. Mark that it is the jealousy so natural to a rival in love, that stirs the Queen's curiosity about the contents of the letter, even though they may now turn out to be विरुद्ध to her. P. 64. 1. 2. अनेनैव उपायनेन, with this very भूजपत्र as a present. अप्सरःकामुकम्, the lover of the nymph. The expression suggests the resentment of the Queen. The scene that follows is *dramatically* a highly interesting one; notice how the poet has skilfully prepared the audience for it by striking a note in अनेनैव etc. क्रीडापर्वतपर्यन्तः; the outskirts of the क्रीडापर्वत, a small artificial hill in the recreation garden. L. 7

भगवन् and वसन्तप्रिय are employed in order to coax the दक्षिणवायु. The King requests the wind not to take away the love-letter and reminds him of his once being a lover of अञ्जना.

St. 20. Construe: मुरभिणा संवृतं वीरुवां पौष्पं रजः वानार्थं हरः मे दयितान्नेहस्वहस्तेन मिथ्या हनेन भवतः किम्; हि अञ्जनां प्रति आलक्षितप्रार्थनः भवान् एवावधेः मनोविनोदनफलैः धारित कामार्तं जनं जानाते. (शार्दूलविकीटितम्).

मुरभिः, spring, मृष्टु रमन्ते अत्र. वानार्थं हर, blow away for perfume. संवृतम्, produced profusely, वीरुध्, a creeper. पौष्पं रजः, पुष्पाणामिदं पौष्पम्, pollen of flowers. दयितारनेहस्वहस्तः, दयितायाः स्नेहेन कृतः स्वहस्तः, a love-letter written with her own hand by (my) beloved. एवावधेः..., such as a love-letter and so on. मनोविनोदतफलैः, मनस्य विनोदन फल येषां तैः, supply उपार्थः. अञ्जनां प्रति... अञ्जना was the wife of a monkey chief named केमारिन्. God Vāyu became enamoured of her beauty and assuming a human form he paid court to her. She insisted on preserving her chastity, which Vāyu granted, but said that she would get a son equal to him in strength and lustre merely as a result of his desire fixed on her. The son became known by the patronymic मारुति. आलक्षितप्रार्थनः = दृष्टाभिलाषः, whose love was known.

P. 64 l. 13 अन्वेष्टणा, search! म्लायमानकेसरच्छविना, which appears like a fading Kesara flower. 'अत्र केसरशब्दः केसरपुष्पवाची' (का.) विप्रान्व्य, deceived. सर्वथा हताऽस्मि, I am utterly undone! आर्यपुत्र, the mode of addressing husbands in Sanskrit plays—'the son of the ārya, viz. the father-in-law'. Cf. भरत's canon:—'सर्वत्राभिः पतिर्वाच्य आर्यपुत्रेति यौवने'. स्वागतं देव्यै, 'देवीति महिषीं वाच्या राजा परिजनेन च' N.S'. 19.24. This scene provides excellent dramatic interest; the Queen's taunting words and the King's subsequent confusion are its highly delightful features. P. 66 l. 1. दुरागतमिदानीं संवृतम्, the विदूषक plays upon the word स्वागतम्; note the antithesis. The विदूषक means to say that her arrival is ill-timed, that she is quite unwelcome. He says this to the King (अपवार्य). Raṅg assigns this speech to the Queen. It is better, however, to follow the reading of the majority of Mss. and especially so when it also

yields a better sense. The Queen, it will be noticed, is *steadily* taxing the King; the words, if put in her mouth, would show that she has taken the offensive rather too early. Secondly, we have seen how the विदूषक at times shows a keen sense of humour; this is one of such flashes. Though quick in repartee he could not have addressed these offensive words to the Queen who professed such high regard for him. The beauty of the remark lies in its being made अपवार्थ, so as to be heard by the King *and the audience*. We fail to see how it is urged that there is no propriety in it; it is *the* most proper thing to do, लोत्रेण मुहूर्तस्य caught red-handed. लोत्र or लेप्त्र, stolen property. 'लोत्रमथुर्णि चोरिते' (विश्व). कर्मरक्तः, thief. स खलु..., the King offers a lame defence, viz. that he was searching for another भूजपत्र and not for the one with the Queen. Plainly enough, the Queen does not admit the King's plea and remarks that it is but reasonable that he should conceal his good luck (सौभाग्यम्) viz. the fact of his being loved by a celestial damsel. भवति त्वरय... the विदूषक makes a specious attempt to justify the behaviour of the king by ascribing it to biliousness. He, therefore, asks the Queen to hasten the King's meal, which may alleviate his bile (पित्तोपगमनसमर्थ), since it was mid-day by now—just the suggestion which may be expected of a proverbial glutton! भ्रम (aberration), प्रलाप (raving) and मद (lust) are the effects of पित्तम्. The remedy is a rich meal of dainties such as the विदूषक is fond of. Cf. पित्तं जामातरमिव मधुरैर्भोजनैर्जयेत् ।

P. 66. l. 13. The Queen's remark 'शोभनं खलु...' is plainly ironical. The Queen naturally laughs out the plea of the विदूषक. भवति ननु पश्य etc.—the विदूषक refers to the practice, even now in vogue in the Konkan, of exorcising a ghost by offering to it a kind of a yellow dinner. He means to say that if an inexorable पिशाच can be satisfied by means of a dinner, what wonder is there if a rich dinner cures the King of an attack of bile! L 16 बलात्, forcibly, when I am not prepared to own that I behaved like a mad man under the influence of bile. The king wants to stick to his original plea. 'Vidūṣaka's explanation of the

St. 21. The King is a gallant par excellence of the conventional type. He tries his best to pacify the Queen by falling at her feet. This is technically known as सामन्, and defined as, 'तयास्मि मम चैव त्वमहं ते त्वं च मे प्रिया । आत्मोपक्षेपणकृतं तत्सामेत्यभिधीयते ॥' N. S. 25. 67. Cf. III. 14 below. रस्मोत्, voc., रस्मो इव ऊह यस्याः सा—full, round thighs like a plantain-tree are a sign of feminine beauty. मेन्व्यो जनः—स्वामी. Cf. 'अत्र क्क्षाणां मानापनयनोपायेषु राम प्रयुक्तमित्यनुसंधेयम् ।' (का०). P. 68. l. 8. सा खलु..., the Queen has rightly guessed the futility and the insincerity of the supplication; but then she is afraid, lest her conscience might bite her for her uncompromising attitude in spurning the King's supplication. She feels that at any rate she must not fall short of her ideal of a good wife. At the moment, however, her resentment gets the ascendancy and she goes away. In the third Act we find that she actually repents for her behaviour. The reading दाक्षिण्यकृतात् पश्चात्तापान् does not, as pointed out by Pandit, furnish proper antithesis for the word किंतु. 'The queen says what is contained in this speech in order to give an indication of what will happen in the sequel of the story, the immediate object being to—'... '... ly.' For the ... व्याः पश्चात्तापमितिः उत्तराद्धापयोगित्वाद् विन्दुरित्यनुसंधेयम् ।' (का०). A Bindu is an incident which adds some special interest to the action without breaking its continuity. अप्रसन्ना has a double application: (1) not pleased; dissatisfied; (2) turbid;—a very expressive simile. नेदम्..., इदं refers to अप्रसन्नमनम्. The King agrees that his conduct justifies the Queen's anger.

St. 22. Construe: प्रियवचनशतः अपि दयितज्जातुनयः रसाद् भूते श्रेयितां हृदयं न प्रविशति कृत्रिमरागयोजितः गणः तद्विद्वां हृदयम् इव. (आया).

The King has realized why the Queen rejected his अनुग्रहः; he finds out that a woman cannot be easily deceived especially in matters of love. Cf. 'A woman is clear-sighted, and mere words touch not her heart. Passion must give them credit'. (Wilson). He expresses his feelings on the point in this St. रसादले=प्रेमरहितः, devoid of love. तद्विदाम्=रसविदाम्. हृदयं न प्रविशति, makes no impression; हृदयगमो न भवति (२०). कृत्रिमरागयोजितः, having an artificial colouring. Note the double meaning of रस (affection, redness) and of रस (love, water).

P. 68. L. 17. अक्षिदुःखितः, Rang. points out that this should rather have been दुःखिताक्षः. धैर्यमवलम्बिष्ये—the meaning of धैर्य here is a little uncertain. 'I will take courage' does not give good sense. धैर्य may also mean 'stiffness, patient indifference' स्नानभोजनं—a Samāhāra Dvandva compound.

St. 23. The construction is simple. उष्णालुः=उष्णसहः, unable to bear heat; the suffix आलु (च्) is added to उष्ण, according to 'जीतोष्णनृप्रेभ्यस्तदसहने' (वा. ३२१७) उष्ण न सहते । शिखी, peacock शिखा (crest) अस्यास्तीति. निर्भिद्योपरि, forcing open at the top. कर्णिकारः supposed to be what is called pāṅgārā in Marathi, has blood-red flowers, and has no fragrance. आलीयते, lies snugly. षट्पदः, sing, does not agree with the plural मुकुलानि. The sing. may be taken as जातौ एकवचनम्. कारण्डवः=जलकुक्कुटः, duck. क्लान्तः, पिशाचः ग्लानः (का०).

In this St. the poet draws an excellent picture of a summer noon in India, especially with reference to bird life. The close observation of the poet is remarkable : Even small things like the breaking open of the Karmikāra by the bee and the duck approaching a lotus-plant because the water is hot, do not escape the poet's observation. A collection of such data from the poet's work shows that Kālidāsa was intimately acquainted with the flora of India. In this very act, he has brought the glory of an Indian Spring—end like the nails of a beautiful bud of the

Aśoka, the new mañjaris of the mango-tree (II. 7), and the fragrant pollen of the creepers (II. 20).

The remarkably simple style of the last St. should also be noted. The oppressive heat and the consequent thirst for water, so effectively described in the St. are suggestive of the King's love-lorn mind, which can find relief only in a union with Urvaśi. The King's path is rendered a bit thorny by the Queen's hauteur, which adds a fresh interest to the action of the play. Vidūśaka's demand for स्नानभोजन suggests a fitting close to this somewhat long-drawn Act.

Act III.

The third Act opens with a conversation between two pupils of Bharata; this forms an interlude (द्विकर्मक, see Appendix II) to Act III. It informs the audience that the play called लक्ष्मीस्वयंवर which Bharata was going to stage before Indra and the Lokapālas, and for which Urvaśi was so hastily summoned back to heaven, was duly performed; when, however, Urvaśi, playing the part of Lakṣmī, with her mind engrossed in thoughts of love, was asked by Vāruṇī as to on whom she had fastened her love, she uttered the name of Purūravas instead of that of Viṣṇu; as a result, Bharata cursed that she would lose her divine station; Indra, however, intervenes and allows her to go to Purūravas and live with him until he should see the face of a son born of her.

·P. 72. l. 1. स्वमासनं प्रतिग्राहितः, you were made to carry his seat. The seat was probably the skin of a deer or tiger. This refers to a practice of the orthodox *gurus*, according to which a disciple carried the seat of his guru with him, because these holy Brāhmaṇas use their own seats wherever they go. Note the causal pass. construction. ग्रह is treated as being द्विकर्मक, having two objects, one of which is अकथित, though it is not mentioned in the 'दुष्टान्...' list. Cf. Malli. on Ragh. XV. 88, 'ग्रहित्यज्योर्ण्यन्तयोर्द्विकर्मत्वं नित्यमित्यनुसंधेयम् ।'. अग्निशरणसंरक्षणाय, for guarding the अग्निशरणम्, the fire-sanctuary. अपि गुरोः etc., अपि

introduces a question. Cf. 'अपि प्रसन्नेन महर्षिणा त्वम्...' (Raghu. V. 10.) . न जाने etc., the pupil is non-committal, probably because he cannot presume to know what exactly was the impression produced on the celestial assembly after the sad lapse of Urvasī, and secondly because a categorical reply to the question would mean sitting in judgment upon his Guru. तेषु तेषु रसान्तरेषु... Cf. 'अष्टरसाश्रयः' II. 18. above. सदोषावकाशः..., दोषेण सहितः अवकाशः यस्य सः, the rest of your sentence appears to imply a fault. आम्, yes. आम् इत्यङ्गीकारे (का०). L. 17. लक्ष्मीभूमिकायाः..., भूमिका, part, role, a character in a play: भूमिका वेष्टपरिमहः । 'भूमिचरचनायां स्यान्मूर्त्यन्तरपरिमहः' इति विश्वः । (२०). चारुणी, wife of वरुणः भवाभिनिवेशः, fixed or ardent love. ततस्तथा... पुरुषवति..., this is what is called a गोत्रसंलित, one of the 21 संधिः mentioned in रसांशुवर्णनम्, and defined as 'तद् गोत्रसंलितं यत्तु नामव्यत्ययभाषणम्' (III 86). This incident has a parallel in आरण्यका's absent-mindedness having led her to enact poorly her role in the play. (प्रिय० III)

P. 74. l. 4. भवितव्यानुविधायिनीन्द्रियाणि, the sense-organs act in fulfilment of whatever is destined to happen. This remark is evoked by पद्मवत्'s words 'निर्गता वाणी' (the words *escaped* her lips). Gālava is not aware of the happenings in heaven, but he simply makes a general observation that Urvasī was merely a play-thing in the hands of Destiny; she is not to blame. Cf. 'अथ भवितव्यानां द्वाराणि भवन्ति सर्वत्र' (Śāk. I. 16); the विदूषक's words 'अथवा भवितव्यता खलु बलवती' (Ibid. VI.); also 'प्रायः क्षुभं च विदधात्युच्यते च जन्तोः । सर्वकथा भगवती भवितव्यतैव ॥' (Māl. I. 23). तामभिमुखः, and द्रुह्, when preceded by an उपसर्ग, govern the Accusative. 'क्षुभद्रुहोऽष्टयोः कर्म' (पा० I. 4. 38). प्रेक्षणावसाने, at the close of the performance. रणसहायस्य, Cf. सवांश्च सांयुगीनः सहायो नः (V. 81) Indra's message to the King through Nārada. उपतिष्ठत्वा with उप is Ātm.—to form a union, to associate with (संगतिकरण), according to the वार्तिक 'उपादेवपूजासंगतिकरणसिद्धकरणमिच्छति वाच्यम्' । पुरुषान्तरविद्, पुरुषस्य अन्तरं, तद्वेत्ते अस्मै, who knows the workings of the minds of others and who, therefore, could

see that Urvaśī's mistake was the outcome of her love-lorn condition. पुरुष is used here in the sense of an individual (Cf. persona). अपराद्धा अभिषेकवेला, (अपराद्धा=अतिक्रान्ता), the time for bath is past. मिश्रविष्कम्भकः (see Appendix II).

THE MAIN SCENE.

[The scene now shifts to the palace of Purūravas. The Queen relents and wants to atone for the slighting of the King's prostration. Under the pretext of the observance of a vow, she requests the King to be present at the moon-lit Maniharmya palace, while the Moon is in conjunction with the Rohinī. The King goes there accordingly, accompanied by the Vidūsaka. Urvaśī and her friend appear, invisible to the King and his friend, and watch the regard and love that the King professes for the Queen, which fills Urvaśī with anguish, though her friend assures her that it is mere courtesy. The Queen worships the Moon and also the King and calling the Moon and the Rohinī to : that she would gl^{or} s beloved. Pressed to Urvaśī joins Purūravas. to see that her friend does not miss her friends in heaven.

There is just one point which may incidentally be noted. The vow—the gratifi^{cation} which the Queen undertakes, element throws light on the y on the wife-folk of ancient and the King has given her to be an exalted pattern of an Aryan wife by her spirit of sacrifice and resignation.

There is a good deal of characterization in this Act. The heroine, about whom hardly anything is known beyond her being beautiful and is here represented as a noble and attractive young lady, a bit over-apprehensive about the reciprocation of her love. What she

says about the Queen in the words 'स्थाने खल्वयं देवीशब्देनोपचर्यते' shows her 'अनूयापराङ्मुख' character. Her love for the king is deep and sincere and it is this very love that subjects her to the sage's curse.

The delightfully mischievous, yet sincere, character of चित्रलेखा appears more after the प्रियवदा than the अनूया The scenic effect at the time of the king's entry surrounded by the young यवनीs bearing torch-lights and of the meeting on the moon-lit terrace is very telling and it best serves to heighten the effect of the gloom and the sorrow with which the next act is to open.]

P. 76. कन्वुकिन्, the chamberlain; he is an old Brāhmana of inapproachable character. (See Appendix II). He is a familiar figure on the Sanskrit stage, entering usually with a long-drawn St., detailing the ills pertaining to his office, and giving some wise maxims which are the outcome of a ripe age.

St. 1. Construe: सर्वः कुटुम्बी कल्ये वयसि अथान् लब्धुं शतते; पथा पुत्रैः अपहतभरः विश्रमाय कल्पते; अस्माकं तु प्रतिदिनं शरीरं सादयन्ती इयं सेवाकारा परिणतिः; अहो स्त्रीषु अधिकारः कष्टः, (मन्दाकान्ता).

सर्वः कुटुम्बी (कुटुम्बं विद्यते अस्य असौ), singular used to signify entire class (जातो एकवचनम्). कल्ये वयसि=निरामये वयसि। पूर्ववयसीत्यर्थं (का०), in youth, in the healthy age. The variant कल्ये=समये, means the same thing. विश्रमाय कल्पते—Note the use of कल्प् with the dative: कल्पे: संपद्यमाने चतुर्थी वक्तव्येति चतुर्थी। (का०) शरीरं सादयन्ती (pres. part. of the causal of सद् lp.)=क्षपयन्ती, causing the body to waste away. The variant साधयन्ती प्रतिष्ठाम् has very little Ms. support; moreover, the Chamberlain is not speaking of what establishes his position firmly,—because that is beside the point,—but of the ravages of old age and the vital necessity of rest after a strenuous life. The reading is quite against the spirit of the fourth pada. परिणतिः, old age. सेवाकारा, सेवा आकारः यस्याः, of the form of service. This is intended to be antithetical to विश्रमाकारा. Raṅg. and Kāt. read कारापरिणतिः as one word qualifying सेवा, कारायां परिणतिः यस्या सा, that which ends in imprison-

ment—not a very happy construction कष्टः=कृच्छ्रः, hard, troublesome. For a similar grievance, Cf. ग्रिय० III. 3. 'अन्तःपुराणां विहितव्यवस्थः पदे पदेऽहं स्मरितानि रक्षन्।' etc. सनियमया 'observing the rules,' in fulfilment of any व्रत. दिवसावसानवृत्तान्तः, वृत्तान्तः, the scene or general aspect of things'. (Pandit).

St. 2. Construe: निशानिद्रालसाः बहिर्णः वासयष्टिषु उरुग्रीणाः इव, जालविनिःशूनैः धूपैः वनभयः संदिग्धपारावताः, आचारप्रयतः शुद्धान्तवृद्धो जनः सपुष्पबलिषु स्थानेषु अर्चिष्मतीः संशयामङ्गलदीपिका विभजते. (आर्दूलविकीडितम्)

उरुग्रीणाः=उरुग्रीवताः, carved out. वासयष्टिषु, 'पक्षानिवासार्थं निशात-
च्छत्राद्वारवशेषेषु' (२०): the iron or wooden rods hung horizontally
for tame birds like peacocks, parrots, etc., to perch upon.
वनभयः, eaves of a projected roof; slanting wooden supports
putting out from the wall close above the windows. Cf.
गोपानसी तु वडभी छादने वक्रदाणि' (अमर). धूपैः, the plural signifies
the frequent coming out of the fumes through several windows.
संदिग्धपारावताः, संदिग्धाः (संशयिताः) पारावता यत्र. The ash-coloured
pigeons are easily confounded with the dense flames of incense
issuing from the जालs or the lattices of the windows in the
evening, when one can have only an indistinct view of things.
आचारप्रयतः, आचारेण प्रयतः (का०); प्रयतः, devoted to, pure, holy.
सपुष्पबलिषु स्थानेषु=पुष्पोपहारमहिनेषु; स्थानs are the different places
where lights were kept. 'The light is considered as the
embodiment of auspiciousness and prosperity, and hence it is
that the place where it is to be kept is strewn with flowers.' बलिः,
offering, worship. 'बलिः पूजोपहारेषु' (अमर०) Cf. अवचितानि बलिकर्म-
पर्याप्तानि कुमसानि । (Sāk. IV.). अर्चिष्मतीः=प्रकाशानिर्वायवतीः (का०);
अर्चिः अस्ति आमां ताः । विभजते, 'तत्र तत्र निवेशयतीत्यर्थः' (का०), arranges.
शुद्धान्तवृद्धो जनः=शुद्धान्तः, harem. 'अयमारं भुजामन्तपुरं स्यादवरोधनम् ।
शुद्धान्तश्चावरोधश्च...' (अमर). The harem is so called because its
interior was supposed to be pure. शुद्धः अन्तः मन्थभासो यस्य. वृद्धो जनः
is the reading supported by a good majority of the Mss.; and
that is why we adopt it. It is in no way inferior to वृद्धाजनः;
the former expression does not necessarily refer to males.
Mr. Kale's quotation 'मृगजैव सममैधिनो जनः' bears testimony to
वि. १७

this. The elderly matrons who had lived long in the harem must have naturally busied themselves with such auspicious rites.

St. 3. This St. gives a beautiful description of the King, surrounded by young female attendants with torches in their hands. Mark how splendid would be the scenic effect of such an entry. The construction is simple. (पुष्पिताया).

गिरिरिव is significant, as it brings out the stately and stalwart personality of the King. गतिमान्—the King was moving on, whereas a mountain is stationary; hence गतिमान् अपक्षलोपात् has been used; the King is compared to a mountain of yore, which could move about at will, before Indra clipped off the wings of mountains with his thunderbolt. अपक्षलोपात्, owing to the wings not being clipped off. अनुतटं पुष्पिताः कर्णिकारयष्टयः यस्य स गिरिः. कर्णिकारयष्टिः is a thin and tall Karpikāra tree, to which the female attendants are compared. 'The lights in the hands of the girls appeared like the bright red flowers of the Karpikāra which has no leaves but red bright flowers. A thin, straight and tall form is much admired by Sanskrit poets and compared to a *yaṣṭi* or stick' (Pandit).

St. 4. The construction is simple. (आर्या).

कार्यान्तरितोल्कणम्, कार्यैः अन्तरिता तिरोहिता (drowned) उल्कणम् (uneasiness) यस्मिन्, तत् कार्यम्, a state affair; cf. कार्यासनम्. अविनोद-दीर्घयामा, अविनोदाद् दीर्घाः यामाः (=प्रहाराः) यस्याः सा. Cf. for a similar idea: 'सव्यापारमहनि न तथा पीडयेद्विप्रयोग' शङ्के रात्रौ गुरुतरशुचि निर्विभोदं सखी ते ॥' (मेघ० II. 25); 'एषापि प्रियेण विना गमयति रजनी विषाददीर्घतराम्' (Śāk. IV. 15).

P. 78. 1. 2. सुदर्शन, शोभनदर्शन, a splendid view (of the Moon) can be commanded. यावद्रोहिणीसंयोगः, as long as the Rohini continues to be in conjunction (with the Moon). रोहिणी is the name of the fourth lunar mansion, containing five stars. It is so called because of the reddish appearance of the principal star. In mythology she is one of the twenty-seven daughters of दश and the most favourite wife of the Moon. रोहिणी is the feminine

of रोहित red, according to वर्णादिनुदात्तानोपधानो नः' (Pāṇ. IV. 1. 39).
यस्ते छन्दः, as you wish. व्रतापदेशेन, under the pretext of the observance of a vow.

St. 5. The construction is simple. (आर्या)

अवधूतप्रणिपाताः, अवधूताः (अवज्ञाताः) प्रणिपाताः यामि. ताः, who have spurned prostrations. मनस्विन्यः, प्रवास्त मनः आमाम्, proud or haughty women. निभृतैः व्यपन्नपन्ते--There are two ways of understanding निभृतः--either (i) to take it as an adj. qualifying दर्शितानुनयैः [दयितस्य (कर्मणि षष्ठी) अनुनयैः]; निभृत=निनरां वृत= very full, complete, open (Pandit, followed by Prof. Shastri); or (ii) to take निभृतैः adverbially, meaning 'secretly'. (i) would mean that the haughty women, though stung with remorse for their having slighted the prostrations of their lovers, are nevertheless ashamed of openly doing any acts conciliating their beloved ones. (ii) would mean that they are secretly ashamed of themselves on account of the conciliatory acts of their husbands. (दयितस्य in this case would be कर्तारि षष्ठी) L. 17 गङ्गातरङ्गाः, समाना र्थस्य स सर्वाकः, गङ्गातरङ्गाणां सर्वाकः. The ripples of the Ganges are white (cf. गङ्गामम्बु सितम्) and rise gently; hence they are compared to a flight of steps made of crystal.

P. 80. 1. 1. यथा, inasmuch as, since.

St. 6. Construe: तमसि उदयगूढशशाङ्कमरोच्चिभिः इतः दूरं प्रतिसारिते (सति) हरिवाहनदिङ्मुखम् अलकसंयमनाद् इव मे लोचने हरति. (औपच्छन्दसिकम्)

उदयगूढः, उदयेन (उदयाचलेन) गूढाः छायाः शशाङ्कः, the Moon; the spots on the moon are popularly conceived as having the form of a hare. अलकसंयमनादिव, the East is here compared to a young woman, who, during the absence of her lover, does not dress her hair and lets it hang loosely about her face and which therefore obscure the beauty of the face. On the return of the lover the hair would be tied up into a knot and the face would look all the more charming. The mass of darkness is compared to the black tresses of hair. हरिवाहनदिक्, the eastern quarter; हरिवाहनः (हरौ वाहन यस्य) is an epithet of Indra, Harī being the name of the steeds of Indra. Yāska, while enumerating

the vehicles of the various gods, observes 'हरी इन्द्रस्य, हरितः आदित्यस्य' (Nirukta. I. 15); Indra is often referred to in Vedic literature as हरिश्च. Cf. 'अतीत्य हरितो हरीश्च वर्तन्ते वाजिनः.' Śāk. I. The moon is here *implied* to be the husband of the East; Cf. क्षपानाथ below. खण्डमोदकसूत्रिकः, appearing like a broken *modaka*. खण्ड is significant; 'The moon cannot be full since it is described as having risen sometime after the dark.' राजा द्विजातीनाम्, the moon. Cf. 'ततस्तस्मै (=चन्द्राय) ददौ राज्यं ब्रह्मा ब्रह्मविदां वरः । वीजापर्वानां विप्राणामपि च जनमेजय ॥' (हरिवंश. 25. 21), where ब्रह्मा is said to have made the Moon the King of विप्रा among others. In that case 'द्विजातीनाम्' has to be taken in the restricted sense of ब्राह्मणानाम्. Pandit observes: '...it is very likely the epithet has something to do with the moon's identification with the Soma which is often called King in the hymns of the Rgveda.' Prof. Shastri offers quite a different explanation:—'That a Brāhmaṇa's king is the moon unequivocally means that his life is or ought to be dominated by calm or quietude'. औदरिकः, a glutton. The विदूषक proverbially speaks in terms of savoury dishes in season and out of season. The form औदरिक is had by 'उदराद्वायूने ॥' (पा. V. 2. 67); the सिद्धान्त-कोमुदी explains the word thus: 'बुभुक्षयात्यन्तपीडित उदरे प्रसित औदरिकः। आद्यूने किम् । उदरकः । उदरपरिमार्जनादौ प्रसक्त इत्यर्थः ।'.

St. 7. Construe: सतां क्रियायै रविम् आवसते, सुधया पितृन् सुरान् च तर्पयते, निशि मूर्च्छतां तमसां निहन्ते हरचूडानहितात्मने ते नमः (औपच्छन्दसिकम्)

रविमासते..., on the अमावास्या day the sun and the moon are in conjunction; this physical fact is poetically described as the entry of the moon into the sun, thus enabling the pious to perform the sacred rites like दर्श, पितृयज्ञ and so on, which can be performed on the new-moon-day only. This phenomenon is referred to in as early a text as the ऐत० ब्राह्मणः—'चन्द्रमा वा अमावास्यायामादित्यमनुप्रविशति। सोमनीधीयते । ते न निर्जानन्ति।' (40.5). Note that वस् preceded by आ governs the accusative of the *adhikaraṇa*, according to उपान्वधा-द्वयसः ।' (पा० I. 4. 48.) सुधया तर्पयते..., gratifying the Gods and the Manes with nectar. The Moon is conventionally represented to

be full of nectar, which the Gods and the Manes partake of. This drinking is the cause of the gradual waning of the moon from day to day. On the new-moon day, reduced to a single digit, she enters the sun and has her last digits restored to her. This idea of the Moon being drunk etc. owes its origin to the identification of the Moon with the Soma drink. मूर्च्छताम्—प्रवर्धमानानाम् (क्ता०), prevailing, growing strong or dense. Cf. सुमूर्च्छं सहज तेजो हविषेव हविर्भुजः' Raghu. X. 79; मूर्च्छन्त्यमी विकाराः प्रायेण गेक्ष्यमतेषु ।' Śāk. V. 18. हरचूडा० हरस्य चूडायां निहित आत्मा येन, तस्मै; when Śiva drank the deadly poison, Halāhala, he felt his body to be ablaze and hence he placed the cool crescent moon on his forehead. L. 16. ब्राह्मण०, ब्राह्मणं संकामितानि अक्षराणि येन; a ब्राह्मण (who is called a भूदेव), is the proper medium for the transmission of a divine message. पिनामह, पितुःपिता—पितृ + आमह, according to 'पितृव्यमातुल मातामहपिनामहाः' (पा. IV. 3. 26.); मातृपितृभ्यां पिनरि डमहच्' (वा.). L. 19 पानरुक्त्यम्, पुनरुक्तः भावः, repetition, superfluity. This is a favourite expression of our poet; Cf. 'राजेन्द्रनेपथ्यविधानशोभा तस्यो-दितासीत्पुनरुक्तदोषा' Raghu. XIV. 9. विश्राम्यन्तु,...&c.—Note how the poet manages to withdraw the attendants from the scene where they are no longer required. L. 22. चन्द्रमाः, note the etymology: (1) चन्द्रमाल्हादे मिमीते निमिमीने इति। (2) चन्दति आन्हादयति इति चन्द्रः। मिमीते कालमिति माः। चन्द्रश्चासौ माश्च। विविक्तम्, solitude.

P. 82 L. 2. सा = 'स्वावस्था'. तादृशमनुरागम्, that kind of (i. e. intense) love, as set forth in the love-letter. The innocent-looking word तादृश is meant to convey a world of meaning; Kālidāsa is a master of such pregnant expressions; Cf. इदमवस्थान्तरं गते तादृशे अनुरागे किं वा स्मारितेन ।, (Śāk. V). शक्यमाशाबन्धेन..., आशाबन्ध is a favourite word of Kālidāsa Cf. गुर्वपि विरहदुःखमाशाबन्धः राहयति । (Śāk. IV. 16); आशाबन्धः कुमुमहृद्यं प्रायशो...हृदयं विप्रयोगं रुणद्धि । (Megh. I. 9.). एवमेतत्—'अत्र उर्वशीप्राप्तिसंभावनाया गम्यमानत्वात् प्राप्स्याह्वा नाम वृत्तीयावस्था सूचिता' (क्ता०).

St. 8. The construction is simple. (अर्था).

विषमशिला०, This can be explained in two ways: विषमशिलाः (rugged rocks) एव संकटे (impediment) तेन स्पर्शितो वेगः अस्य ।; (२)

विष्मशिलाभिः संकटः (beset with) अत एव स्वलितवेगः । मनासिशयः=मनसिजः Cupid, whose seat is the mind. An *aluk* compound. परिहीयमाणः अङ्गः, with (your) drooping limbs. यथा...प्रेक्षे—'This refers to an idea that unexpected cheerfulness is a precursor of approaching good luck. This is confirmed by the additional auspicious tokens that befall the King in the shape of the sudden twitching of his right arm...' (Pandit). Note that this speech of the Vidūṣaka, followed by that of the King, prepares the audience for the impending arrival of Urvaśī.

St. 9. The metre is अनुष्टुभ्.

दक्षिणः बाहुः, Raṅg. sees a play on the word दक्षिण (right, clever) and observes : दक्षिणश्चतुरो हि दुःखितमाश्वासयति : The throbbing of the right arm forebodes the fulfilment of one's desires in the case of males. Cf. 'पुसां सदा दक्षिणदेहभागं स्त्रीणां तु वामावयवे प्रजातः । स्पन्दः फलानि प्रदिशत्यवश्यं निहन्त्यनुक्तांगविपर्ययेण ॥' (वसन्तराजीय). Kā. observes: वचोभिरित्यत्र बाहुस्पन्दस्य उर्वशीप्राप्तिहेतुत्वादनुमानं नाम सन्ध्यङ्गमुक्तं भवति ।

L. 16. अभिसारिका, a lady who being smitten with love, and leaving aside all sense of shame, goes out to meet her lover at a rendezvous. Bharata defines, 'हित्वा लज्जां समाकृष्टा मदेन मदेन वा । अभिसारयते कान्तं सौ भवेदभिसारिका ॥' N. Ś. 24. 212. Cf. S. D. III. 76. An अभिसारिका may be कुलजा, wanton married woman, or वैश्य, a courtesan, like वसन्तसेना or उर्वशी. The dress of a वैश्या अभिसारिका is described: विचित्रोज्ज्वलवेषा तु चलन्तूपुरानिःस्वना । प्रमोदस्मेरवदना स्याद्वक्ष्यामिसरयदि ॥ LL. 17-19. The stage-direction आत्मानं विलोक्य, and उर्वशी's question 'अपि रोचते ते...' are both significant; they eloquently bring out the character of उर्वशी, or rather of the class of women she typically represents. There is, behind her words, a kind of self-consciousness and studied attempt at captivating the heart of the King; she wants to be at her best when appearing before her lover. Compare an interesting observation of Bharata: सर्वसां नारीणां यौवनलीलाश्चतस्रः स्युः । नेपथ्यरूपचेष्टागुणैश्च शृङ्गारमासाद्य ॥ (N. Ś. 25. 43.). अपि नामाह...is an equally significant answer, which brings out the highly romantic temperament of Citralekhā.

P. 84. L. 5 परिवर्तितम्, trans-formed. 'स्नान्तरेण परिणतमिव' (का०)
 l. 13. मनोरथलब्धम्—There is a pun on these words; Citralekhā
 wants to tease her friend by suggesting to her that the King is
 enjoying the company of his beloved (some other lady) secured
 according to his desires (मनोरथानुसृतं लब्ध्वा या प्रिया तस्याः समागमस्य
 मयम्). This naturally fills उर्वशी with grave anxiety. What
 Citralekhā really means is that he is enjoying the company of
 his beloved (viz. Urvashī herself) by means of his imagination.
 (मनोरथेन लब्धः यः प्रियाममागमस्तस्य मयम्). उर्वशी विपादं नाटयति—How
 precisely was the character to act in order to show विपाद? Cf
 विपादो नाम...। तमभितथेत महायान्वेषणोपायचिन्तनात्साहचर्यात्तवमनस्यनिःश्वासि-
 नादिभिरनुभावैरुत्तममनश्चानाम् ।' (N. 5. 7 p. 91). मुग्धा, simpleton. का पुन-
 अन्या चिन्ता..., what other thought (can you entertain) about his
 union with a beloved (other than yourself)? मंदिग्धे, 3rd Sing.
 Pres. of दिह् with सम्, Ātm.

P. 86. l. 8 अनिर्भिन्नार्थेन, the meaning of which is not quite clear:
 equivocal. अन्तरिते, screened by the निरस्करिणी. अनुपक्रम्यः=अचिकित्सा
 (र०) incurable. आतङ्कः, रोगः संतापो वा' (र०), ailment, mental
 distress.

St. 10. Construe: मम मनसिजरुजम् अपोहितुं प्रत्यग्रं कुसुमशयनम् अलं
 न, चन्द्रमरीचयः (अलं) न, सर्वाङ्गीण मलयजं च (अलं) न, मणियष्टयः वः
 (अलं) न; सा दिव्या वा अलं, रहसि आरब्धा तदाश्रयिणी कथा वा (मनसिजरुजं)
 लघयेत् (हरिणी).

प्रत्यग्रं, प्रतिनवमग्रमस्य, fresh. मलयजं सर्वाङ्गीणम्, sandal paste
 applied to the whole of the body. सर्वाङ्ग व्याप्नोति इति सर्वाङ्गीणम् ।,
 according to 'तत्सर्वादिः पथ्यङ्गकर्मपत्रपात्रं व्याप्नोति ।' (पा० V. 2. 7.).
 मणियष्टयः, necklaces of jewels. Cf. 'विलोक्य त्रिविधसुखचन्दनम् ।'
 (Kumār. v. 8). अलम्, adequate, able to. अपोहितुम्, from अप+ऊह्
 to remove, to dispel. लघयेत्, denom. from लघु, may alleviate.
 'Lying on beds of flowers, enjoying the cool Moon-light,
 besmearing the whole body with sandal, wearing strings of
 cooling crystals round the neck, are some of the chief remedies of
 love-sick people against madambādha,' (Pandit). L. 21 इदानीम्,
 now that all doubts are cleared. इतः=अस्मिन् राजनि (र०) आभ

अहमपि etc.,—The Vidūsaka confirms, from his own experience, the King's statement that thoughts of and talk about, a thing (तद्वाश्रयिणी कथा), which one covets but does not secure, are an efficacious remedy to alleviate the distress, due to disappointment. शिखरिणी, a kind of dainty. According to Raṅg. it is *either* the dish known as श्राखंड *or* a preparation of ripe plantains mixed with sugar and spices. रसालं, mango-fruit. The v. l. recorded in the f. n. is adopted by Pandit though it has little ms support; besides, both the commentators are against the सिद्धहरिणीमांसभोजनं of the Vidūsaka. It is rather surprising that Mr. Pandit should fasten the blame for this emendation on the modern Brāhmaṇas, since a variety of Mss. support the reading 'शिखरिणी...', which, therefore must be the genuine one. The Vidūsaka's complaint (शूल्यमांसभूयिष्ठ आहारः भुज्यते) at the beginning of Act II of the Śāk. does not substantiate the contention of Mr. Pandit; there it is the शूल्यमांसभूयिष्ठत्व (food mostly consisting of roasted meat) of the आहार that forms the grievance of the Vidūsaka. If he were a flesh-eater, why should he plaintively bemoan his lot!

P. 88. l. 4. एवं मन्ये should be connected with what the King says in St. 11. शृणु असंतुष्टे शृणु, Citralekhā administers a gentle rebuke to her friend and asks her to attend to what the King is going to say presently.

St. II. रयक्षोभात्; Cf. l. 13 above. l. 13 अग्रतोऽपि..., an instance of the genitive absolute, showing disregard (पट्टी चानादरे). The King does not greet her because she is still invisible to him. Note how delightful a touch this is! Before the lovers could really meet and exchange a few words of love, the poet introduces the Queen, as if proving thereby that the course of true love never ran smooth. वाचंयमः, lit. 'one who observes the vow of silence.' वाचं यच्छति इति: वाक् becomes वाचं when followed by यम, and when the idea conveyed is that of the observance of a vow. 'वाचि यमो व्रते।' 'वाचंयमपुरंदरौ च।' (Pāṇ. III. 2. 40; VI. 3. 69). वाचंयमो मानवती। व्रते किम्। अशक्त्यादिना वाचं यच्छतीति वाग्यमः।' (S K.). संवृताकारम्, adv. संवृतः आकारः यस्मिन्कर्मणि यथा स्यात्तथा। आकार is the expression of the face, which is an index to the inward thoughts.

नम्—‘अनुप्रसादन is conciliating the husband after she is herself reconciled, showing that she is not only no longer angry but that she is anxious to conciliate him.’ (Pandit).

St. 13. Construe (हे) कल्याणि अनेन व्रतेन मृणालकोमलं गात्रम् अकारणं ग्लपयसि; य उत्सुकः (सन्) तव प्रसादम् आकाङ्क्षति स दासजनः त्वया किं प्रसाद्यते? (वेदस्थम्).

अकारणम्, adverb modifying ग्लपयसि, causal of रत्ने. दासजना boardman. The King's humility in apologizing to the Queen has a parallel—only natural under the circumstances—in *प्रियं* IV. 2. ‘दृष्टिप्रसादविधिमात्रहृतो जनोऽयमत्यादरेण किमिति क्रियते विलक्षः P. 94. L. 1. The Prakṛt इमस्मि (not °स्मि as in the text) = एतस्याम्. Mr. Pandit's observation is worth quoting: ‘The Prakṛt grammarians do not sanction the form इमस्मि for the feminine gender. But Kālidasa considers it good, as he uses it elsewhere too’. The King's regard for the Queen makes *Urvaśī* nervous as to whether she would be able to secure the King's constant love, if at all he really loves her just now. अन्यसंक्रान्तप्रेमाणो..., अस्यामु संक्रान्तं प्रेम येषां ते; नागरिकाः—विदग्धाः कामिनः, gallants, amorous persons.

P. 94. ll. 6-7. The Queen speaks with a smile (सस्मितम्) because she sees through the insincerity of the King's words (St. 13). मन्त्रितः, causal past pass. part., has been made to say. न युक्तं सुभाषितं प्रत्याचरितुम्, it is not proper to oppose auspicious words, सुभाषित refers to the Queen's words ‘अर्यपुत्र पुरस्कृत्य कोपि व्रतविशेषो मया संपादनीयः’ (p. 92. ll. 10-11). The *Vidūṣaka* asks the King not to dissuade the Queen from the fulfilment of her vow by saying that he is already pleased, since that would entail the loss of the sweetmeats which the Queen had brought for him. औपहारिक-पूजासामग्री (२०). चन्द्रपादान्, पाद means: ray; foot. आर्यमाणवकं लम्बय—Note that माणवक, the subject of लम्ब in its primitive sense, is put in the accusative in the causal construction. शरावः—वम्, a shallow vessel. L. 22. तवोपवासः, the *विदूषक* speaks of the Queen's fast; there is, however, no suggestion so far that the व्रत was accompanied by a fast;

fast, however, is connected with most of the व्रतs, and it appears from the worship of the Moon and from the mention of the sacred Dūrvā grass and of *Modakas*, which are both favourite objects with Gaṇeśa that the व्रत referred to was very probably the vow of संकष्टी चतुर्थी, which is the fourth lunar day of the dark fortnight.

P. 96. L. 7. साक्षीकृत्य, साक्षाद्द्रष्टा साक्षी, according to माथादद्रष्टरि संज्ञायाम् ।' (पा० V. 2. 91). ll. 11-12 अहो न जाने..., Urvasī is clean at a loss to know whether औशीनरी means what she says or is only sarcastic and reproachful. 'कस्मिन्नर्थे तात्पर्यवत् अनुनयनं वा आक्षेपनं चेत्यर्थः ।' (का०). मम पुनर्विश्वासविशदं..., because the Queen has given a *carte blanche* to the King, whether or not she meant उर्वशी by यां स्त्रियं etc. छिन्नहस्तः, 'baffled in his attempts'; हस्त stands for हस्तकौशलम्, skill of hand in catching fish. Note how shrewd and prompt an observation is made by the Vidūṣaka, who has after all a few inspired moments! He means to ask if the Queen has given the King away helplessly after being foiled in her attempts to wean him away from his ardent passion for Urvasī. किं तादृशः प्रियस्तत्रभवान्, तादृशः— even when paying court to another woman. The Vidūṣaka means to say that the Queen must have herself grown cold towards the King inasmuch as she parts with him thus, in favour of another woman, so readily.

P. 98. St. 14. A simple St. (The metre is आर्या). It is an example of सामन्. Cf. ll. 21 above. In the first line read कर्तुम्, तथा, making love to another woman. हि, (अवधारणे), surely. भीरु, hence afraid of losing the King's love for her. भव वा मा वा (This expression clearly shows that औशीनरी looks upon the King's words as hypocritical and she feels sure that he would not give up his pursuit of the intrigue. After making amends for the slighting of his prostration to ease her own conscience, she shows that she has sufficient self-respect not to stay long where her presence was not welcome.) 'The passive and perhaps somewhat reproachful consent given by her to the

King making love to Urvaśī is regarded by the author as sufficient to satisfy the King's conscience and justify the rest of his proceedings'. (Pandit).

P. 98. L. 7. ग्रिये, Cf. 'ग्रियेति वाच्या शुङ्गारे वाच्या राज्ञेतिरेण वा ।' (N. Ś. 19. 28). अलङ्कितपूर्वो मया नियमः, the Queen wants to go away because she is disgusted with the King's callousness; she, however, makes the plea that staying with him longer would amount to a breach of the rules of the vow, which she never before has done. L. 12. ग्रियकलत्रो राजर्षिः, Urvaśī is again nervous: since the King is deeply attached to the Queen, he may not requite her love. At the same time, she is so far advanced in love that she cannot withdraw her heart—a remark which shows the *constancy* of her love for the King. L. 19 आतुरः, a patient. असाध्यः, incurable. अपि नामेति संभावनायाम् (२०), implying a wishful supposition: would that; may it be. अद्य कृतार्था भवेद्—Urvaśī, who is naturally bubbling with excitement and eagerness, completes the sentence just after her own mind. कृतार्था is a significant expression: would that Urvaśī may be blessed to-day! कृतार्थत्व is left so vague and yet is so eloquent!

P. 100. St. 15. Construe: कान्ता गूढा (सती) नूपुरशब्दमात्रम् अपि मे श्रुतौ पातयेत्, इलैः पञ्चात् एव कराम्बुजवृत्ते लोचने वा कुर्वीत, अस्मिन् हर्म्ये अवतीर्य साध्वसवशात् मन्दायमाना चतुरया सख्या मम उपान्तिकम् पदात् पबलात् आनीयेत्. (शार्दूलविकीडितम्).

उर्वशी in L. 21. (P. 98). is the subject. कान्ता, the loved one. The v. 1. कान्तं and गूढं are not supported by Mss. evidence. The St. records some delightful fancies of the highly romantic King कराम्बुजवृत्ते, करौ अम्बुजे इव; ताभ्यां वृत्ते. हर्म्यम्, हरति मनः, a mansion. साध्वसं, nervousness. मन्दायमाना, pres. part. denom. from मन्द. चतुरया सख्या, viz. by Citralekhā. चतुरा naturally means रतिकला चतुरा. Cf. 'सर्वात्मना रतिकथाचतुरेव दूती गंगां शरन्नयति सिधुपतिं प्रसन्नाम् ।' (मुद्रा० III. 9). L. 7. पृष्ठतो गत्वा etc.—presumably they have taken off their *Tiraskarini*. Mr. Pandit observes: 'Some stage-direction as तिरस्करिणीमपनीय is necessary before पृष्ठतो गत्वा and विदूषक संज्ञापयति. L. 8. संज्ञापयति, makes a sign (to hold his tongue and not to announce their presence).

St. 16. The metre is *आर्या*. *अनङ्गकिष्टम्*, tormented by love. The king adduces a *दृष्टान्त* (illustration) in the second line. *उच्छ्वसिति*, blooms. *तपतांति तपनः*, the Sun. *कुमुदम्*, the Moon lotus. Cf. *कुमुदान्वेव शशाङ्कः सविता बोधयति पङ्कजान्वेव* । Śāk. V. 28, L. 11. *नन्वेतदुपपन्नम्—एतत्* has the force of 'just now'. Says the King—Now that *Urvaśī* is by my side I can indeed say that I am happy. *ततोऽस्य शरीरसंपर्कं गतास्मि*, Compare *एकाक्षणे उपवेशयति* above. *प्रणयवती*, a loving wife. *पुरोभागिनी*, officious, wanton. 'दोषैकदृक् पुरोभागा' (अमर) does not suit the context. Cf. 'किं पुरोभागं स्वानन्धमवलम्बने ।' (Śāk. V.). P. 102, l. 6. *कथमिहैव युवयोरस्तमितः सूर्यः*—There are *two* ways of understanding this: (i) what, have you been here ever since evening? This remark is evoked by *Urvaśī*'s words 'देव्या दत्ता महाराजः'; she can use these words only if she had witnessed the scene between the Queen and the King. This is the explanation of Mr. Pandit. *अस्तमितः*, according to this interpretation, has to be taken loosely, since the meeting of the King and the Queen took place at night, and *Urvaśī* appears still later. (ii) Prof. Karmarkar proposes to take the words in a metaphorical sense. The *Vidūṣaka* is commenting on the rather too much familiarity between the King and *Urvaśī* even in the presence of himself and *Citrālekḥā*. This certainly brings out the propriety of *इहैव*; moreover, the *Vidūṣaka* is quite capable of making such a funny and outspoken remark; as a matter of fact, a similar observation is put into the mouth of the *Vidūṣaka* in the Śāk. 'कृतं त्वयोपवनं तपोवनमिति पश्यामि ।' (II). Moreover, 'हृद्य देव्या दत्ता महाराजः' is a subsidiary statement, an apologetic plea for 'प्रणयवतीव शरीरसंपर्कं गतास्मि ।' which is the main thesis of *Urvaśī*. It is more natural, therefore, to construe the *Vidūṣaka*'s words as having a reference to the same.

St. 17. *अत्र देवीप्रसङ्गेन व्यवहितस्य बीजस्य पुनर्योजनादाक्षेपो नाम संध्यनुमुक्तं भवति ।* (का०). *व्यापारमादिशनादि* This effective retort by the King silences *Urvaśī*. L. 15 *उपचरितव्यः—सेवितव्यः=उपस्थितव्यः*, is to be waited upon. *स्वर्गस्य नोत्कण्ठते*—Mark the genitive, expressive of the idea of regret due to *गुणस्मरणम्*; Cf. *मातुः स्मरति*. *उत्कण्ठते* is denom. from *उत्कण्ठा*, तथा वयस्येन कर्तव्यम्—अनेन भाविविरट्.

सूचनमिति अधिमाइसायोंपक्षेपादइकावतारोयम् ।' (२०). Cf. अनसूया's request to दुष्यंत—वयस्य...यथा नौ प्रियसखी बन्धुजनशोचनीया न भवति तथा निर्बाह्यः (Śāk. III). L. 20 अनिमिपैर्नयनैः etc., the reference is to the belief that gods have winkless eyes.

P. 104. St. 18. दासः, a bondman, one who has given himself up to another. Mallinātha explains: दासते आत्मान ददाति इति दासः । comment on 'अद्य प्रभृत्यवनताद्विग तवास्मि दासः ।' (कुमार० v. 86).

P. 104 l. 14. इयं तावद् refers to III. 19 which follows.

St. 19. Construe: (हे) सखे, अस्याः चरणयोः कान्तम् आज्ञाकरत्वं अधिगम्य यथा अहम् अद्य कृतार्थः तथा सामन्तमौलिमणिरञ्जितशासनम् एकातपत्रम् अवनेः प्रभुत्वम् अधिगम्य न कृतार्थः (वसन्ततिलका).

सामन्त०—सामन्तानां मौलियु ये मणयः तैः रञ्जित शासनमेव अहो यत् तत्. समन्ते भवाः सामन्ताः, feudatory princes. मौलिः, coronet. शासनम् edict, order, mandate. The reference is to the practice of placing the letter containing the royal mandate on the head, thus signifying the recipient's humble obedience thereto. Cf. गुणातुरगिण शिरोभिदृश्यते नराधिपैर्मौल्यमिवास्य शासनम् ।' (Kīrāt. I. 21. एकमेव आतपत्रं यस्य तत्, qualifying प्रभुत्वम्. आतपात् त्रायते इति आतपत्रम्, an umbrella. कान्तमाज्ञाकरत्वम्, loving servitude. Note the significance of कान्तम्. Servitude is always an unpleasant task. In this particular case, it is a pleasant duty. नास्ति मे विभनः etc. Urvaśī means that in reciprocating the sentiment expressed by the King she should, properly speaking, give expression to one that will be more beautiful than the King's sentiment.' But then she is not able to improve upon the exquisite expression of the King. For the idea that a kindness should be reciprocated by a greater kindness, Cf. 'भवानपि अतः प्रियतरं शृणोतु ।' (P. 124, L. 16 विरुद्धसंवर्धनः, 'promoting contrarieties'; producing contrary effects

St. 20. The construction is simple. (वसन्ततिलका). संरम्भश्चक्षु रोषदाहणम्, disagreeable through anger. अनुनीतम्—कृतसान्त्वनम् (२०). L. 6. चिरकारिका, चिरं करोतीति.

St. 21. रसवत्तरम्—स्वादुतरम्. Cf. सुखं हि दुःखान्यनुभूय शोकं घनान्धकारेष्विव दीपदर्शनम् ।' (मृच्छ० I. 10). निर्बोणाय, for complete

satisfaction. निर्वाण, past pass. part. from वा with निर, when it is to be predicated of a thing other than वात, according to निर्वाणाश्वाते । (पा० VIII. 2.50). निर्वाणाऽग्निर्मुनिश्च । वाते तु निर्वातो वातः ।' (S. K.). The word निर्वाण is used in Buddhist philosophy to express the state of मोक्ष or *Summum Bonum*. वासगृहम्, inner apartment; bed-chamber. 'गर्भागारे वासगृहम्' (अमर).

St. 22. Construe : (हे) मधु, प्रथमं अनुपगतमनोरथस्य मम त्रियामा शनगुणिना इव गता; यदि तु तत्र समागमे तथा एव (त्रियामा) प्रसरति ततः कुनो भवेयम्. (प्रापताप्रा).

त्रियामा, the night, having three watches (yāmas), the first and the last half watches being excluded. आद्यन्तर्यार्थयामयोश्चैकाकालत्वेन दिनप्रायत्वात् ।' (Bhānuja D.) सुभु, Voc., should really be सुभूः. Kālidāsa, Bhavabhūti and even Bhatti (हा पितः क्वासि हे सुभू' VIII, with reference to which Dikṣit remarks, प्रसाद एवायमिति बहवः ।) use the shortened form, though it is prohibited by Pāṇini नेयदुवदस्थानावलो' (I. 4.4.), as it is not नदीसंज्ञक. Later grammarians and commentators, however, try to justify the shortened form. Compare Mallinātha's com. on Kumār. V. Kāt. observes : 'अत्रेयं सूचना उत्तरादिककथोपयोगिन्वाद् बिन्दुरित्यवगन्तव्यम् ।'.

[The third act, with the third meeting of the lovers, practically finishes half the drama. The obstacle of the Queen's wrath being removed, the King is now free to pursue his amour; the curse of Bharata is a blessing in disguise to Urvaśī, who, now free from her heavenly duties, may happily live with her mortal lover. The third act closes with a suggestion that love may now reign supreme, unobstructed by any further separation, prolonging the king's nights in the company of his beloved. It might appear, the story of the drama has here come to a stand-still. But the dramatist has provided for further dramatic interest. We know that a separation yet awaits the lovers, as the poet himself would say 'कस्यात्यन्तं मुखमुपननं दुःखमेकान्ततो वा'. For, as soon as the King sees his son, Urvaśī must return to heaven as ordained by Indra. This suggestion of future separation,

however, is not quite prominent, and is likely to be easily forgotten in the midst of the atmosphere of joy prevailing towards the close of the Act.]

Act IV

[The Interlude tells us of a misfortune. We learn from the conversation between Sahajanyā and Citralekhā that the King had gone to the Gandhamādana forest to enjoy his honey-moon. He happened to gaze at a Vidyādhara girl there, and Urvasī, angry with the King for this trivial lapse, entered the grove of Kumāra, forbidden to women, and was transformed into a creeper. The King is overwhelmed with grief, his mind is unhinged and he wanders about in the forest making a vigorous search of his beloved, piteously appealing to the birds and the beasts to give him news about her.]

विमनस्का, sad, विगतं मनो यस्याः सा ; the suffix क (प्) is added according to 'उरःप्रभृतिभ्यः कप्।' (पा० V. 4. 151). शतपत्रं, lotus, शत पत्राणि अस्य इति. छाया, complexion, appearance, समदुःखा भवितुमिच्छामि I want to share your grief, Cf स्निग्धजनसंविभक्त हि दुःखं सखिवेद भवति।' (Śak. III). अप्सरोवारपर्यायेण—वार, regular return of a recurring event, appointed time of service. पर्यायः, rotation. पादमूलोपस्थानम्—The part that the *Apsarases* played in the *Upasthāna* is described in the Bhāg. Pur. 'सामर्ग्यजुर्मिस्तद्विद्मोऽपस संस्तुवन्त्यमुम् । गन्धर्वास्तं प्रगायन्ति नृत्यन्त्यप्सरसोऽग्रतः ॥' (XII. 11.47). Citralekhā said that she has to wait upon the Sun in summer (वसन्तान्तरे उष्णसमये, P. 1021. 15); now the Nymphs that attend on the Sun in the hot season are मेनका and रम्भा according to the *Bhāgavata*, and मेनका and सहजान्या according to the *Kūrma*. As they are distinguished in the play, being separately mentioned, Citralekhā cannot be identical with either of them. Her term of service in the hot season, therefore, is a creation of our author, or, having borrowed from the Purāṇas the idea that the *Apsarases* have to wait upon the Sun by rotation, he

has refused to follow slavishly the order of service laid down in the Purāṇas. वर्तते इति...adduces the reason for the anxiety of Citralekhā, who cannot pay her friend short visits now and then, as she would be engaged in the उपस्थान. प्रणिधानस्थितया, प्र+नि+धान, concentration of mind. प्रणिधान or समाधि, the last of the eight angas of *Yoga*, enables the yogin to divine the future or know what is happening in places where he is not present. The denizens of heaven are supposed to possess this power. Cf. गान्धर्वा's words 'अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम्।' Śāk. VI. अव्याहितम्, a great misfortune. 'अव्याहितं मद्भासीतिः' (अमरः); अत्यार्थयते गन्तोश्च उनि ०- अतिशयेन आसीयते स्म मनसि, what is seriously taken to heart. उपलभ्य, to learn, to know. निवेशितराज्यधुरम्, राज्यस्य धूरः राज्यधुराः निवेशिता राज्यधुरा येन तम्. अमात्यः; अमा (ind. मामीपे, nearby) भव इति अमात्यः, according to 'अव्ययान्यप्' (पा० IV, 2. 104). 'अमेहवतमिश्रेभ्य एव।' (वा०); thus we have उहव्य, कवव्य, तनस्यः, तत्रत्यः. गन्धमादनवनम्: गन्धमादन नाम हिमवत्पूरस्यैषधिप्रस्थस्योपवनम् । तथा चोक्तं कुमारमंसे [VI. 46] यत्र चोपवनं वाद्य मुगन्धिरगन्धमादनः इति । (Kāt.). औषधिप्रस्थ is mentioned in Kumār. VI. 36. Kālidāsa sends Śiva and Umā to the very Gandhamādāna for their honey-moon. Cf. Kumār. VIII. 20 ff. मन्दाकिनी, मन्दमेहितुं गन्तुं मालमस्याः इति, originally the name of an arm of the Ganges in one of the valleys of the Himālaya, later came to be the name for the heavenly counterpart of the Ganges. पुलिनम्, sandy bank. सिकतापर्वतकैलीभिः—Raising artificial heaps of sand is a favourite sport of children. विद्याधर—A class of demi-gods, so called because they possess the knowledge of the magical art. Explain: धरतीति धरः । विद्याया गुटिकाञ्जनाविकाया धूरः । निध्याता, ध्ये with नि, to gaze at, to look intently on. दृगरूढः प्रणयः, intense love. Cf. 'प्रकृतस्य प्रेम्णाः स्खलितमविपश्य हि भवति' (रत्ना०). अप्रतिपद्यमाना—अस्वीकृषीणा, not accepting, rejecting. स्त्रीजनपरिहरणीत्यम्—Kumāra is Kārtikeya, son of Śiva and Umā; he was a celibate and hated the very sight of women, who, therefore, are absolutely forbidden to enter places sacred to him. परिणतमस्या हसम्—Note that her form alone underwent a change; she still retained the powers of her sense-organs, as can be seen from her words 'अभ्यन्तरकरणयो मया प्रत्यक्षीकृतवृत्तान्तः

खलु महाराजः ।' (P. 132. 1. 5.) कारणान्तपरिवर्तिना लताभावेन etc. ('her form was changed into that of a creeper, restoration from which will depend on some unknown cause,) is the reading of a majority of Mr. Pandit's Mss., as also of Kāt.; and yet we cannot adopt it. "If Citralekhā has already said that the restoration of Urvaśī from the form of a creeper will depend upon some cause, why should Sahajanyā say further on 'अयस किंवि अणुगहनिमित्तं' &c?" [P. 112.]—Pandit. नास्ति विधेः etc. Cf. विाधरहं बलवानिति मे मतिः' (नीति० 91). P. 110. 1. 17. तस्यानुरागस्य etc. तस्य, अयं and ईदृशः are examples of the pregnant and suggestive style of Kālidāsa. नाम shows horror (कुत्सने) or surprise (विस्मये) P. 112 1. 1, अहोरात्रान्—रात्रि as the last member of a compound, preceded by अहः, सर्व, एक etc., is changed to रात्रि, according to 'अहःसर्वैकदेशसंख्यातपुण्याच्च रात्रेः ।' (पा० V, 4. 87) 'अहर्ग्रहणं द्वन्द्वार्थम्' (वा०) अहश्च रात्रिश्च अहोरात्रः । A द्वंद्व or तत्पु compound ending in रात्रि, अह and अह is invariably masculine, according to 'रात्राह्वाहाः पुंसि ।' (पा० II. 4. 29.). 1.2. विवृतानामपि...&c. the rainy season is described by Sanskrit poets as causing very great uneasiness to separated lovers. Cf. मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेत्तः । कण्ठाश्लेषप्रणयिनि जने कि पुनर्दूरसंस्थे ॥' (मेघ० I.3). आकृतिविशेषाः, आकृतानां विशेषाः, noble forms. अवश्यं &c.—Kāt. observes: अत्र समागमस्य अवश्यभाविनिश्चयान्नियतासिरिति चतुर्थ्यवस्था सूचिता अनुग्रहः निमित्तं यस्य तत्समागमः; the अनुग्रह is equivalent to what is popularly called उच्छ्राप (प्रतिज्ञाप). The two speeches given in f. n. 2 are *evidently* interpolations. चित्रलेखा's broad declaration that there is no other remedy for reunion than the संगमनीय jewel entirely mars the dramatic interest by anticipating what is to take place in the following Act; the poet could, at most, give just a *hint* to that effect in a Praveśaka; even such a hint is unnecessary; besides, the words of सहजान्या 'अवश्यं...', after such a specific declaration, would be absurd.

THE MAIN SCENE.

[The distracted King is wandering about in the forest in search of Urvaśī on a cloudy summer day. His grief is so intense that it unbings his mind and he is driven to insanity

He fancies that the cloud is a demon that has robbed him of his beloved, demands of the peacock, the cuckoo, the bee, the elephant and so on, if they have any news about her. He fancies she is transformed into a stream, whose waves are the movements of her eyebrows, and the rows of birds on its waters are her zone. He dances, sings, faints in his madness, and thinks that the echo is answering him. At last, a voice from the heaven asks him to pick up the रंगमनीय jewel; with the gem in his hand he clasps a creeper, which in his embrace is transformed into Urvaśī. The lovers then return to the capital, borne on a cloud, transformed into a balloon by Urvaśī.

This Act is exceptional in nature, inasmuch as it is for the most part a monologue. The King's *Unmūda* bears testimony to his fervent love for Urvaśī; as a matter of fact, the sincerity and intensity of his passion drive him to madness. One cannot fail to note that he suffers from a lack of self-restraint and manliness. That is why we find him raving in a fit of passionate despair. All the same, this very weakness lends him a touch of additional attractiveness.

It should be observed that the distinguishing feature of the Act is its high poetry. Kālidāsa here shows that he is as much a past master in the handling of the *Karūṇa rasa* as of the *Śṛṅgāra*; and the pathetic appeals of the King, with their sublime lyric height, have nothing like it elsewhere in Sanskrit literature.]

P. 112 L. 13. आः दुरात्मन् &c.—The whole of this passage including St. 1 is cited in the D. R. as an illustration of उन्माद, which is defined as 'अप्रेक्षाकारिन् उन्मादः सन्निपातग्रहादिभिः । अस्मिन्नवस्था रुदितगीतहासनितादयः ॥' (IV 30). Cf. Bharata's remarks : उन्मादो नाम इष्टजनवियोगः.....० मिभावेत्यप्यने । 'अनिमित्तहसितरुदितोपविष्टाति-प्रवावितोत्कृष्टः । अन्येऽथ विचारकृतैरुन्मादं संप्रयुज्जति ॥' (N. Ś. VII. 83-4). आः इति कोपे निपातः । (का०).

St. I. Construe: अयं संनद्धः नवव्रजहारः (संनद्धः) दमनिशाचरः न, इदं दुराकृष्टं सुरधनुः (दुराकृष्टं) शराम्न नाम न, अयम् अपि पदुः धारामारः बाणपरंपरा न, कनकनिकषस्तिग्धा (इयं) विभुत् मम प्रिया उवंशी न. (हरिणी).

The adjectives संनद्धः पटुः, दूराकृष्ट and स्निग्धा have a double application. संनद्धः—(1) *cloud*: ready, equipped (to fly up into the sky); Cf. 'कः संनद्धे विरहविधुरां त्वय्युपेक्षेत जायाम् ।' (Megh. I. 8.). (2) *demon*: संनाहवान् (का०), armoured. दूराकृष्टम्—(1) *rain-bow*: extended to a great length; (2) *bow*: drawn to its utmost. शरासनम्, शरा अस्यन्ते अनेनेति, a bow. नाम, as I imagined (वितर्कं). पटुः (1) falling sharp, (2) discharged quickly. कनकनिकषस्निग्धा, कनकस्य निकषः (घृष्टरेखा) स इव स्निग्धा. स्निग्धा (1) shining, bright; (2) beautiful, radiant Cf. सौदामिन्या कनकनिकषस्निग्धया दर्शयामास । (Megh. I. 37). L. 20. रम्भोरुः, रम्भे (plantain-trees) इव ऊरु यस्याः सा. Note that ऊरुः, *m*, coming at the end of a feminine compound, becomes ऊरु when the first member is an उपमान, according to 'ऊरुत्तरपदादीपम्ये ।' पा० IV. 1. 69. (उपमानवाचिपूर्वपद-सूत्रोत्तरपदं यत्प्रादिपदिकं तस्माद् ऊरुः स्यात् । करभोरुः । S. K.)

St. 2. The construction is simple. (शार्दूलविक्रीडितम्)

प्रभावपिहितान्तिरस्करिण्यादिविद्याप्रभावेणाच्छन्ना (र०). पिहित=अपिहित from धा with अपि), the अ being optionally dropped. Cf. 'नष्टि भागुरिरिच्छोपमवाच्योरुपसर्गयोः ।'. स्वर्गाय=स्वर्गं गन्तुम्, according to क्रियायो-पपदस्य च स्थानिनः ।' (पा० II. 3. 14). तां हर्तुं &c. ... अनेन स्वशक्तिं कथं नान्व्यवसायो नाम संध्यङ्गमुक्तं भवति ।' (का०). In this st. the King examines all possible explanations for the disappearance of Urvaśī, and finds that they are all groundless; at last he turns a fatalist! P. 114. 1. 3. परावृत्त-भागधेयानां..., परावृत्तं भागधेयं येषां ते. Cf. प्रायो गच्छति यत्र भाग्यरहितस्तत्रैव यान्त्यापदः । (नीति० 90); also विपद् विपदमनुबध्नाति.

St. 3. Construe: एकपदे तथा प्रियया अयं सुदुःसहः वियोगः न मे उपनतः नववारिधरोदयात् अहोभिः निरातपद्धिरम्यैः च भवितव्यम्. (औपच्छन्दसिकम्).

एकपदे, all of a sudden. च-च express *simultaneous* or *undelayed* occurrence of two events. Cf. Kumār. III. 66. निरातपद्धिरम्यैः, (qualifying अहोभिः), निर्गता आतपस्य ऋद्धिः सामग्री येषां तानि तथोक्तानि तानि तानि च रम्याणि । (का०). 1. 8. राजा कालस्य कारणम्, Cf. 'कालो वा कारणं राज्ञो राजा वा कालकारणम् । इति ते संशयो मा भूद् राजा कालस्य कारणम् ॥' (महा०, उद्योग०, 132. 16). In pursuance of the

maxim, the King presumes to think that he has *commanded* the rainy season to set in. He then argues that he can now *countermand* the rainy season to disappear. प्रावृषेण्यैः, प्रावृषि भवः प्रावृषेण्यः, according to 'प्रावृष एण्य.' पा० IV. 3. 17; प्रवर्पतीति प्रावृद्.

St. 4. Construe: विद्युल्लेखाकनकसूचिरम् अन्नं मम श्रीवितानम्, निवृत्तमभिः मञ्जरीचामराणि (मम) व्याधूयन्ते; धर्मच्छेदात् पटुतरंगिरः नालकण्ठाः (मम) चन्दनः, धारासरोपनयनपराः अम्बुवाहाः च (मम) नेगमाः (मन्दाक्रान्ता).

विद्युल्लेखा० विद्युदेव लेखाद्यं कनकं तेन सूचिरम् (का०). श्रीवितानम्—धर्मद्वितानम् (का०), beautiful canopy. The prefixing of श्री is intended to indicate excellence. मञ्जरी एव चामराणि (Chowries). धर्मच्छेदात्—धर्मममयनागात् । प्रावृषप्रवृत्तिरित्यर्थः । (२०). धारासरोपनयनपराः qualifies नेगमाः (traders, merchants—निगमो वणिक्पथं अथाः), as well as सानुपन्नः (mountains). (1) *Traders*: धारासरोपनं यत् सारं (abundant wealth) तस्य उपनयने पराः । (2) *Mountains*: धारासारस्य (torrential rain-water) उपनयने पराः । आमारः, torrential rain. 'धारासंपान आमारः' (अमर). 1. 15. परिच्छदः, परिच्छद्यते अनेन, external appendages; paraphernalia.

St. 5. The construction is simple. (आर्या). आरक्तराजिभिः, आरक्ता ईषदक्ता राजयो येषु तेः, qualifying कुसुमैः. कन्दली is a small plant with red or yellow flowers; it is known as कर्दळ in Marathi. स्मरयति, reminds me (so as to cause a longing). The form of the causal is स्मरयति in the sense of आस्थानं (उत्कण्ठापूर्वकं स्मरणम्—S. K.); otherwise स्मारयति. Cf. Raghu. XIII. 29. सूचयितव्या, should be traced.

St. 6. Construe: यदि ना भुगवती वसुमती पदभ्यां सृज्येत, ततः मेधाभिभूयस्सिकताम् वनस्थलीं गुरुनिनम्बतया पश्चात् नता अलक्तकाद्वा अस्याः चाक्षुदपाङ्क्तिः दृश्येत. (वसुमन्तिलका).

P 116. वसुमती, the earth. वसुनि सन्ति अस्या इति. मेधैः अभिभूयस्सिकताः यामु. वनस्थली—स्थली, a natural spot of ground, while स्थला is an artificial one. पश्चात्तता &c. Cf. 'अभ्युनता पुरस्तादवगाढा जवनगौदवापश्चात्' Śātk. III. 7. 1. 5. उपलक्षणम्, mark.

St. 7. Construe: इदम् अमंशयं निमग्ननाभेः ह्या भिन्नगतैः हनोष्ठरागैः निपताद्वा नयनोदविन्दुभिः अङ्गित शुकादरस्यामम् क्युते सनान्शुकम्. (वंशस्थम्).

हृतः ओष्ठरागः यैः, qualifying °विन्दुभिः. हृत+ओष्ठ *optionally* yields हृतोष्ठ or हृतौष्ठ in a compound, according to the Vārtika 'ओत्वोष्ठयोः समासे वा ।' स्थूलैतुः । स्थूलैतुः । बिम्बोष्ठः । बिम्बौष्ठः । समासे किम् । तर्वाष्ठः । (सि. कौ.). It appears to have been a common practice with ladies in ancient times to apply red paint to their lips. Cf. 'रागेण वालारुणकरोमलेन चूतप्रवालोलोष्ठमलं चकार ।' (Kumār III, 30 also cf. V, 11). The tears first fell upon her lips and carried with them the red paint. उदकस्य बिन्दवः उदबिन्दवः. उदक is changed to उद when, in a compound, it is followed by बिन्दु, मन्थ etc. निमग्ननाभेः (तस्या उर्वस्याः)—Depth of the navel is considered by Sanskrit poets to be a mark of feminine beauty. Cf. 'मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः ।' (Megh. II, 22). शुकोदरश्यामम्—'The belly of the parrot on this side of India is not particularly dark green any more than the rest of its body. The poet apparently refers to a species of the bird not found in the Deccan'. (Pandit) l. 9. सेन्द्रगोपम् accounts for the appearance—dark-green (श्याम) mixed with red—of the object the King saw. इन्द्रगोप is a small red insect which makes its appearance in the rains; hence it is so called (इन्द्रः गोपा यस्य वर्षाभवत्वात्). आसारोच्छ्वसितं—आसारेण (shower) उच्छ्वसितं (emitting vapour) या शैलेयस्थली (rocky soil) तस्यां यः पाषाणः, तम्. शिलायां भवा शैलेयी. शिला takes the affix ढक् according to 'नद्यादिभ्यो ढक्' (पा० IV. 2. 97).

St. 8. केका, the notes of a peacock. 'कण्ठेनेति उपलक्षणे तृतीया' (का०). Note the अनुप्रास in the stanza.

St. 9. Mark the अनुप्रास in this verse as well. उत्कण्ठ, qualifying वनिता—उद्भूतः कण्ठः यस्याः सा. This and दीर्घापाङ्गा (आकर्ण-पूर्णनयना) are epithets descriptive of feminine beauty.

St. 10. Construe: अस्य मृदुपवनविभिन्नः घनसन्धिरकलापः मस्त्रियाया विनाशान् निःसपत्नः जातः; सुकेश्याः रतिविगलितबन्धे कुसुमसनाथे केशहस्ते सति एषः बर्ही किं करोति. (मालिनी).

विनाशान्—तिरोधानात् । नाशः क्षये तिरोधाने इत्यमरः । (का०). Mammata (K. P. VII.) obj-cts to the use of the word विनाश, and cites this St. as an instance of the *doṣa* called अमङ्गलत्व. Raṅg. meets the objection thus: 'अत्र च विनाशशब्दः अमङ्गलव्यञ्जकत्वाद्दृष्टील इति प्रकाशश्च'

प्रकाशयदितं पद्यं पददोषेषु ।.....रतिश्च उन्मादातिशयरूपप्रकृष्टतरकारणवशाद्
विमलम्भपोषकदेव गतं पदमिति न कश्चित्तदुक्तदोषलोकावकाश इति प्रतिभाति ।
घनश्चासौ रुचिरश्च, thick and beautiful. रतिविगलितबन्धे (corresponds
to मृदु°), रती विगलितः बन्धः यस्य; Cf. for the idea and expression
'अपि तुरगगर्भापादुत्पन्नं मयूरं न स रुचिरकलापं वाणलक्ष्यचकार । सपदि
गतमनस्कश्चित्रमान्यानुकाणं रतिविगलितबन्धे केशपाशे प्रियायाः ॥' (रघु° IX.
67.) केशदस्तः—केशकलापः, abundant hair. 'पाशः पञ्च हस्तश्च कलापार्थः
कक्षापरे ।' (अमर). कुमुदमनाथे is significant, the flowers correspond
to the eyes (चन्द्रक) in the peacock's tail. This St. is a
beautiful illustration of the playful fancy of the poet.

P. 118. 1. 2. आतपान्त°—आतपस्यान्तः, [चर्षागमः] तेन सन्धुक्षितो
मदो यस्याः सा. संधुक्षितमदा—संघापितमदा (का°), with her passion
enkindled by the close of the hot season. परभृता, (परेण भृता)
the cuckoo, so called because the female cuckoo is supposed to
leave her eggs in the nest of the gullible crow, which hatches
them and brings up the young ones until they are able to fly.
(The crow is called परभृत्). Cf. Śāk. V. 22.

St. 11. The metre is वसन्ततिलका. मदनदूतिम्—Note the
short ending not uncommon with Kālidāsa. Cf. Kāt. 'दूतिश्चन्द
इकारान्तोऽयस्ति । तथा चोक्तं रघुवंशे । तेन दूतिविदितं निषेदुषा इति ।'. R. āg.
quotes रूपचिन्तामणि 'दूतिर्दूता च दूतिका'; Cf. 'रतिदूतिपदेषु काकिलां
मधुरालापनिसर्गपण्डिताम् ॥ Kumār IV. 16, and Mallinātha on दूति.
मानावभङ्गनिपुणम्—Cf. 'चूताङ्कुरास्वादकपायकण्ठः पुंस्कोकिलो यन्मधुरं सुकृज ।
मनस्विनीमानविवातदक्षं तदेव जातं वचनं स्मरस्य ॥' Kumār III. 32.
It is a convention of Sanskrit poets that the warbling of the
cuckoo is an excitant of love and that it makes haughty ladies
forget their wrath and pine for the company of their lovers.
Note that Kālidāsa is supreme in depicting the influence of
Nature on the minds of men and women; this St. is an
excellent illustration of that power. अन्वमायुधम् । कामस्येति शेषः.
(का°). किमाह भवती—This is what is called an आकाशभाषितम्
(See Appendix II).

St. 12. आत्मगतम्, on my part. प्रभुता स्मरणेषु &c—The
idea is.—so complete is the bondage in which youthful ladies

hold their lovers (mark the word रसण-रमयति रम्यते च अस्मिन्) that they get angry without any deviation from faithful love (on the part of the latter), without rhyme or reason. Cf. ' भावस्य प्रेम्णः स्खलितानि नायिकान्तरदर्शनादीनि नापेक्षते... । कारणाभावेऽपि तासां क्रोध संपद्यत इत्यर्थः । ' (का०). Note, however, that in spite of this declaration of the King, who is, of course, उन्मत्त at the moment, he *had* given her cause for offence; we are told elsewhere (P. 110. ll. 5-7) that it was really a भावस्खलित which had angered Urvaśī L. 11. कथा, conversation.

St. 13. Construe: महत् अपि परदुःख शीतलम् (इति) सम्यक् आहुः, यत् आपद्गतस्य मम प्रणयम् अगणयित्वा एषा मदान्धा राजजम्बूद्वयस्य अभिमुखपाक फलम् अधरम् इव पातु प्रवृत्ता. (मालिनी).

शीतलमुष्णम् । उद्वेजक न भवर्तात्यर्थः । (का०), not painful. अधरं पा—a Sanskrit idiom—to kiss. The idea is based on the poetic convention that the lower lip of a woman contains nectar, which can be drunk. Compare 'पिवसि रतिसर्वस्वमधरम्' (Śāk. I. 23). राजजम्बू, a Jambū tree of the best species. The word राज when thus prefixed suggests excellence. Cf. राजहंस, राजदन्त; राजविद्या राजगुह्यम्' (Gītā IX. 2). दक्षिणेन, to the right; a word expressive of direction and ending in एन governs the Genitive or the Accusative, according to 'एनपा द्वितीया' (पा० II. 3.31).

St. 14. The metre is अनुष्टुभ्. मानसोत्सुकचेतसाम्—It is a convention of Sanskrit poets that the swans repair to the Mānasa lake on the Kailāsa mountain with the setting in of the rains. शिञ्जितम्—applied to the sound of ornaments. 'स्वनिते वस्त्रपर्णानां भूषणानां तु शिञ्जितम्' (अमर).

St. 15. The metre is वसन्ततिलका. तत्, that well-known (lake). पथेयं विसं—The swans are described as living on lotus fibres; and hence this particular swan had taken one in its beak as a provision for his journey. पथि साधु पथेयम् (useful on the way, provision), according to 'पथ्यतिथिवसतिस्त्रपतर्ह्य' (पा० IV. 4. 104). The तद्धित affix ढञ्=एय is applied to पथिन् etc., in the sense of 'useful in' or 'good for'. Cf. 'आ कैलासाद्विसकिसलयच्छेदपाथेयवन्तः'

(Megh. I. 11). उत्सृज—for the swan cannot give the King the news he wants with the lotus stalk in its beak. स्वार्थास्तान् गृह्तरा&c.—The King appeals to the kindness of the swan, drawing his attention to a noble principle that is followed by the good. This line is a good example of the figure of speech called अर्थान्तरन्यास, in which a general proposition is corroborated by a particular one or a particular by a general one (सामान्यं वा विशेषेण विशेषस्तेन वा यदि कार्यं च कारणेनेदं कार्येण च समर्थ्यते । S.D. X. 61. f.) Kālidāsa's *Arthāntaranyāsas* are as well-known as his *Upamās*. For a similar idea cf. आपवार्तिप्रशमनफलाः संपदं ह्युत्तमानाम् ।' (Megh. I. 55.).

St. 16. नतभ्रूः, नते भ्रूयौ यस्याः साः curved eye-brows are a constituent of feminine beauty. मदखेल०—मदेन खेलानि (मलीलानि, sportive) पदानि यस्मिन् नन्. Raṅg. explains—मदेन खेला कामक्रीडा येषु तानि पदानि यत्र तन्. It is better, however, to take खेल as an adj. as in the first dissolution. गतस्मान्मनम्; a past pass. part. used as an abstract noun in the neuter gender, according to 'नपुंसके भावे कः' ।

St. 17. This St. is quoted in the D. R. (III. 20) as an example of असन्प्रलाप (Incoherent talk), which is one of the विभावस, and described as, असंयद्धकथाप्रायोऽसन्प्रलापो यथोत्तरः ।'. विभावितैकदेशेन &c. 'विभावितः (दृष्टः) एकदेशः (चोरितस्यांशः) यस्मिन् एतादृशेन चारेण । यदभियुज्यते स्वामिना चारे चोरितत्वेन आरोप्यते तत्तेन देयम् ।' (१०). It is a presumption of Law that he, with whom a part of the stolen property has been detected, should restore the whole of what is claimed. काट्यवैम quotes याज्ञ० स्मृति-निवृत्तेऽभिहितं नैकमेकदेश-विभावितः । दाप्यः सर्वे वृषेणार्थं न ग्राह्यस्त्वनिवृद्धितः ॥'. With a slight variation in the first line, this is याज्ञ० II. 20.

St. 18. रथाङ्गनामन्-रथाङ्गं (चक्रं) नाम अक्ष्य-चक्रवाक, the bird that is a pattern of constancy according to Sanskrit poets. The pair are separated by a single leaf at night, and are united by day. Cf. Raghu. III. 24. Kumār V. 26. रथाङ्गश्रोणिचिम्बया=चक्राकारश्रोणिचिम्बया (१०), an epithet describing the roundness of the hips, in a very exaggerated way. Mark the *Anuprāsa* in

this verse. रयी refers to the King. He claims to receive the information he wants from the bird, inasmuch as there is a sort of fellowship between the चक्रवाक and himself—the bird is रथाङ्गनामन्, his beloved is रथाङ्गोणिबिम्बा, and he is रयिन्. कः कः, the creaking of the चक्रवाक resembles the sound कः कः, which the King fancies to be a question put to him: who are you?

St. 19. सूर्योचन्द्रमसौ &c.—‘Purūravas was the son of Budha’ the son of the Moon: hence he is the grand-son of the Moon on his father’s side. His mother’s name was Ilā, the daughter (originally Ilā the son) of Mitra or the Sun-god: hence the Sun is his maternal grand-father’. (Pandit). सूर्यश्च चन्द्रमाश्च—a देवताद्वन्द्व compound, in which आ (नङ्) is inserted after the first member according to देवताद्वन्द्वे च ।’ (पा० VI. 3 26) ‘इह उत्तरपदे पं आनङ् । मित्रावदणौ ।’ (सि. कौ.). स्वयं वृत्तः, compare ‘परिग्रहबहुलैः द्वे प्रतिष्ठे कुलस्य नः । समुद्ररसना चोर्वी सखी च युवयोरियम् ॥’ (Śāk. III. 19).

St. 20. Construe: सरसि नलिनीपत्रेण अपि आवृतविग्रहां सहचरी दूरे मत्वा त्वं समुत्सुकः (सन्) ननु विरोधि, इति च जायास्नेहात् भवतः पृथक्संस्थिर्भास्ता, विधुरे मयि च कान्ताप्रवृत्तिपरादुःखः (भवतः) भावः (हरिणी)

The Cakravāka is so passionately attached to his mate that he cries piteously even when she is screened behind a lotus leaf at night. And yet he is indifferent to the pathetic appeal of the King; hence the King’s address. च-च, ‘although—yet.’ विरोधि &c. Cf. शकुन्तला’s words: ‘हला पश्य नलिनीपत्रमात्रान्तरितमपि सहचरं पश्यन्ती चक्रवाक्यारदति ।’ (Śāk. IV.)

P. 122 l. 1. भागधेयम् *n.*, fortune, fate. The word is formed by the addition of धेय to भाग without any change of meaning (स्वार्थे). भाग एव भागधेयम्, according to the वार्तिक ‘भागस्य नामभ्यो धेयः ।’ When masc. it means ‘a tax’.

St. 21. अन्तःकूजित०, अन्तः कूजितः षट्पदः यस्मिन् तत्, ससीकारम् &c. Ūrvaśī’s mouth is compared to a lotus and the humming of the bee to the hissing sound escaping from her lips when the lower lip (which the poet refers to elsewhere as ‘रतिसर्वस्वम्’ Śāk. I. 23) was bit by him in the course of *passionate or joyment*. Our poet often speaks of अधरदशन—‘अधरकिसलयाग्रं दन्तभिन्नं स्पृशन्त्यः’ (ऋतु. V. 15)

‘हसन्ति नोच्चैर्दशनाग्रभिन्नान् प्रपीडयमानानधरानवेक्ष्य ।’ (Ibid. IV. 6 ; also 12, 13). At times he represents the lover as more considerate ; ‘सदयं सुन्दरि गृह्यते रसोऽस्य ।’ (Śāk. III. 22). सात्कारः is an onomatopoeic word: सात्कारः कष्टाभिव्यञ्जकघटनाजनितशब्दानुकरणम् । (र).

St. 22. The metre is मालिनी. मदिराक्षी, मदिरे अक्षिणी यस्याः सा, a lady with bewitching eyes. प्रवृत्तिः, intelligence, news. The latter half is an apt illustration of the use of the Conditional. अवाप्त्यः—अपास्याः is the uniform reading of the Mss., and of Kāt. Once in a while, we adopt the *popular* reading, supported by Raṅg. alone, because the reading of the Mss. violates ‘योग्यता’; the figurative use of पा ‘to drink’ in connection with शब्द and रूप is often met with, but not with गन्ध. साधयामः, साध्, causal, to go. The use of साध् in this sense is *mostly* restricted to drama, but is sometimes to be met with in poetry (Raghu’ XI. 91. ‘साधयाम्यहमविष्णु-मस्तु ते’). ‘प्रायेण प्यन्तकः साधिर्गमेः स्थाने प्रयुज्यते ।’ (S. D. VI. 1.4.), Cf. साधयामस्तावन् (Śāk. I); वामदेवः—भगवन् कौशिक साधय (Anargha.) and the interesting verse, तव वत्सेनि वर्तितां शिवं पुनरस्तु त्वरितं समागमः । अयि साधय साधयेप्सितं स्मरणीयः समयं वयं वयः ॥ (नेपथ्यं II. 62). The student may read an elaborate note on the word by Mr. Pandit (P. 116) नीप—a tree which bears a fruit of the size and shape of a small apple; it is known as नीव in Marathi, स्कन्धः, a branch.

St. 23. अचिरोद्गतः (नूतनोत्पन्नः) पल्लवः यस्य तम्. करेणु, a female elephant. आसवः, wine. सल्लकीभङ्ग—भङ्गो नवपल्लवः, twig. सल्लकी—Elephants are said to be very fond of this tree; it is also called राजभक्ष. Cf. स्थानमाह्निकमपास्य दर्शितः सल्लकीविटपभङ्गयामितम् । (Kumār. VIII. 33.). I. 17, कृताह्निकः, आह्निकम्, anything to be done daily; here it is meal. अह्नि भवम्.

St. 24. Mark the *Anuprūsa* in this stanza. मदकल=मदोत्कट (का.), under the influence of rut. It is certainly better to separate मदकल and take it as qualifying गजयूथप; in the first place, this procedure is supported by a majority of Mss; secondly, there is no point in particularizing the युवतिः; and last but not least, in a number of st., where different objects are being addressed by the King, the Vocative opens the st., probably for the sake of

emphasis. Compare stt. 9, 16, 17, 18, 22, & 27. युवतिशशिकला—Urvaśī is likened to the *spotless* digit of the Moon in the midst of youthful ladies that are so many stars. This brings out her mellow lustre. यूथिकाशबलकेशी, यूथिकाभिः (पुष्पविशेषः) शबलाः (चित्राः) केशा यस्याः सा (का०). शबल, decked. स्थिरयौवना, ever in her youth, being a celestial nymph. Raṅg. brings out the import of the epithets: 'युवतिशशिकलेत्यनेन युवतीनां तारकात्वम् । शशिकलेत्यनेन च निष्कलङ्कता द्योत्यते (because the young moon is free from spots, which make their appearance when she ceases to be a शशिकला) । स्थिरयौवनात्वं तु देवतात्वादेव ।'. सुखालोका, cf. दृष्टिक्षमा above, St. 9 अनेन &c.—Presumably the elephant chanced to give out a cry which the King construes as a reply in the affirmative. सायमर्मात् समानधर्मत्वात् (२०), which is set forth in the following stanza,

P. 124. St. 25. The construction is quite straightforward. The metre is शार्ङ्गलविक्रीडितम्. Note how the resemblance is being brought out by the employment of similar or double-meaning expressions. The one is अधिपतिः (अधिकः पतिः), the other is अधिराजः (अधिकः राजा). दानम् is double-meaning (i) liberality, gifts, as applied to the King; and (ii) rut. अव्युच्छिन्ना पृथुः प्रवृत्तिः यस्य तत्. स्त्रीरत्नम्—रत्नं signifies the best member of a class. 'जातौ जातौ यदुत्कृष्टं तद्वत्नमिति कथ्यते ।'. वशा, a female elephant. प्रियाविरहः &c. The King who has experienced the poignant grief of separation, wishes good luck to the elephant-lord for the encouraging reply that the King thinks he roared out to him. L. 7. उपत्यका, land laying at the foot of a mountain. 'उपत्यकादेरासन्ना भूमिरुर्व्वमधित्यका ।' (अमर). उप and अधि take the *Taddhita* suffix त्य (कन्), according to 'उपाधिभ्यां त्यकनासन्नाह्वयोः' (पा० V. 2. 34) 'संज्ञायामित्यनुवर्तते । पर्वतस्यासन्नं स्थलमुपत्यका । आलस्थलमधित्यका ।' S. K. [अधित्यका, table-land.] l. 8. शतहृदा, lightning, शतं हृदा अर्चापि यस्याम्; or (2) शतं हृदा (sounds) यस्याम्.

St. 26. Construe: (हे) पृथुनितम्ब पर्वत, अपि अल्पकुचान्तरा, पर्वतसंनता, नितम्बवती अङ्गनातव अनङ्गपरिग्रहं वनान्तरं थयति. (द्रुतविलम्बितम्).

Note the *studied* attempt at *Anuprāsa* in this St. as in St. 24 above. अल्पकुचान्तरा, अल्पं कुचयोः अन्तरं (मध्यभागः)

यस्याः सा. This is certainly a better reading than °भुजान्तरा, and supported by Mss. The epithet indicates that her breasts were full-grown and plump, which is a sign of beauty. Cf. 'अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डुतया प्रवृद्धम् । मध्ये यथाद्याममुगस्य तस्य सृणालसूत्रान्तरमप्यलभ्यम् ॥' Kumār. I. 40, पर्वसु संनता=गुल्फादिसंधिषु संनता निमग्ना । निगूढग्रन्थिरित्यर्थः । The joints of her body such as the knee, the elbow and the wrist were all covered with flesh. This epithet, though significant, apparently suggested itself to the poet because of the alliteration that पर्वसु furnishes with पर्वत, पृथुनितम्ब-नितम्बः, a slope, नितम्बवती, of beautiful hips, प्रगल्भा नितम्बो यायाः सा, अन्तर्गपरिग्रहम् (वनान्तरम्), the property of Love, i. e. the place where Cupid delights to dwell, which must, therefore, be very charming, वनान्तरम्, forest-region; अन्तर is used here in the sense of प्रदेश Mr. Pandit points out that epithets like नितम्बवती, रम्भा, रथाङ्गश्रेणिबिम्बा (IV. 6), रतिविगलितग्रन्थ applied to hair (IV. 10), निमग्ननाभिः (IV. 7), गुह्यनितम्बा (IV. 6), विलम्बमथा (IV. 37), कृशोदरि (V. 16) which rather militate against our sense of delicacy as they describe particular parts of the female body, are frequently to be met with in the writings even of the best Sanskrit authors.

St. 27. It is remarkable that this St. is found *verbatim* in the Rāmāyaṇa, ('where it begins with कञ्चित्.) (अरण्य-64. 29-30), on the lips of Rāma, who is similarly circumstanced, and who hears it echoed with a like result. It is very probable that the prototype for this search by Pūruravas is Rāma's quest for Sītā.

The St. embodies both the question and the supposed reply. This is an instance of what is technically called त्रिगतम् in dramatic language. 'अत्र प्रश्नवाक्यमेव उत्तरत्वेन योजितम् । त्रिगतार्थं वीथ्यङ्गं चेदम् । तथा चाह साहित्यदर्पणकृत् । त्रिगतं स्यादनेकार्थयोजनं श्रुतिगाम्यनः (S. D. VI. 257) (र.). The form of the question was सर्वाङ्गसुन्दरी रामा मया विरहिता त्वया दृष्टा (किम्). The echo proceeding from the mountain-side, which the King supposes to be a reply in the affirmative, is in the form: सर्वाङ्गसुन्दरी रामा त्वया विरहिता मया

ह्या L. 16. भवानपि &c. The King blesses the mountain out of gratitude for the kindness shown to him.

St. 28. Construe. यथा (न्यरमात्) इय तरङ्गभ्रमङ्गा क्षुभितविहगश्रेणि-
रसना संरम्भाशिशिल वसनम् इव फेन विकर्षन्ती बहुशः स्खलितम् अभिसंधाय आविद्ध
याति, [तथातस्माद् इयं] ध्रुवं नदीभावेन परिणता असहना सा [उर्वशी एव
भवति]. (शिखरिणी).

The King advances the supposition that his beloved Urvashi has been transformed into the river before him. He notices certain correspondences between the two, which give rise to a *sustained* and *excellent* उत्प्रेक्षा; compare 'ध्रुवमिति उत्प्रेक्षायाम्' (का.) उत्प्रेक्षा or Poetical Fancy is the imagining of an object under the character of another : भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना । (S. D. X, 40.). Each one of the first three lines contains a fact or facts regarding the river, which the King imagines to have reference to Urvashi, the fourth line 'embodies the conclusion, based upon those facts, that the river must be Urvashi metamorphosed into that form'.

What then is the parallelism between the river and Urvashi which suggests this transformation? (i) तरङ्गाभ्रमङ्गा—The river has gently rising ripples on its surface; they resemble the knitting of her eyebrows by Urvashi while frowning. (ii) क्षुभितः—The river has a row of water-birds, frightened by the splashing of the water and therefore making a rattling noise (क्षुभिताश्च ते विहगाश्च क्षुभितविहगाः, तेषां श्रेणिः, सैव रसना यस्याः सा). The King imagines this to be the girdle of Urvashi jingling with small bells when she walks away hastily in anger. (श्रेणिरिव रसना यस्या सा). (iii) विकर्षन्ती फेनं—The long sheet of white foam produced by the water dashing against a bed of rocks is the garment of the river which it drags along it. This is, to the King's imagination, the loosened garment of the irascible Urvashi, walking away in hurry and anger (Cf. 'च्युते क्वा भिन्नगतेरसंशयम्' IV. 7. above) (iv) आविद्धं यान्ती &c.—The stream moves tortuously, being repeatedly obstructed by the rocks in its bed; the highly imaginative King notices in it the faltering steps of the offended Urvashi

who would be brooding over the offensive conduct of the King and would repeatedly stop and walk along crookedly under the stress of emotion. (v) स्वलितमभिसंधाय applies both to the stream and to Urvāśī. In the case of the former, it means, 'avoiding the many interruptions'; and as applied to the latter, it means, 'brooding over (my) offence' (मन्कृतमपराध.....मनसि निधाय).

The King, it will be observed, has a very powerful imagination; we have already seen how his is a highly romantic temperament. It is no wonder then that his imagination is almost running riot. In Shakespeare's words—

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact :

(*A Midsummer Night's Dream, Act V.*)

And Purūravas here is a lunatic and lover both rolled into one.

P. 129. St. 29. The three epithets in the first line qualify मम and are meant to serve as reasons why उर्वशी would not be justified in finding fault with the King. The employment of a number of such significant epithets constitutes the figure परिकर. उक्तिर्विशेषणैः साभिप्रायैः परिकरो मतः । S. D. X. 67. प्रणयभङ्गा—प्रणयस्य भङ्गः तस्मात् पराङ्गमुख्यं चेन्नो यस्य, तस्य. प्रणयभङ्ग is the same as भावस्खलितानि (IV. 12. above). कमपराधलवं—The force of अपि has to be understood here; the omission of अपि, which is so necessary, is pointed out by मम्मट (K. P. VII) as an instance of अनभिहितवाच्यत्वदोष. L. 8. समुद्राभिसारिणी is significant; the river is flowing towards the sea; it also means the same as an अभिसारिका, the ocean being poetically conceived as the lover whom she goes out to meet. Note that the King cannot, even for a moment, dream of ascribing inconstancy to Urvāśī. अनिर्वेदप्राप्याणि श्रेयांसि=

श्रेयांसि निर्वेदप्राप्याणि न भवन्ति. Cf. 'Faint heart never won a fair lady'. अनिर्वेदः श्रियो मूलमनिर्वेदः परं सुखम्। अनिर्वेदो हि सततं सर्वाथैव अनुवर्तते ॥ (रामा०).

St. 30. रक्तकदम्बः—The Kadamba puts forth buds when sprinkled over by the first showers of rain. Hence it is also known as प्रावृषेण्य. कदम्बः पुलकी श्रीमान् प्रावृषेण्यो हलिप्रियः' (यादव). Cf. 'त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः' (Megh. I. 25.); उत्तर० III. 42. असमग्रं—As it was only the end of the hot season, the flower was not fully developed. एकं कुसुमम्—A single flower, the first to make its appearance. शिखाभरणम्—'Mark that शिखा is used to signify the hair on the crown of a woman's head as well as that on a man's.' (Pandit). Cf. St. 35 below.

The St. रक्तशोक &c., given in f. n. 3. is quoted in the K. P. VII., as an instance of Kāvya where harsh words are a merit. The commentators of the K. P. regard it as genuine; some of the very good Mss. of the play know nothing about the vs. That it gives good sense is hardly an argument in favour of incorporating it in the text. The testimony of the commentators is not always above impeachment.

सारङ्गः, a spotted antelope. सारम् (spotted) अङ्गं यस्य—an instance of what is called पररूपसन्धि, when सारङ्ग means an animal or bird; otherwise साराङ्गः (a sage). 'सारङ्गः पशुपक्षिणोः। साराङ्गोऽन्यः।' सि. कौ.

St. 31. The forest has put on a delightful appearance as the rains have set in. The presiding deity of the forest wants to have a full view of the sylvan beauty and hence throws out a glance, which is no other than the antelope squatting on the ground. The poet fancies, perhaps rather boldly, that as the eye of the *Kānanaśrī* was dark, the glance proceeding therefrom was also dark, and he then proceeds to compare it to the concrete body of the antelope itself. कृष्णा ज्ञारा (variegated) छविः यस्य. काननश्रीः, Sylvan Beauty, personified. Compare भालविका० III. 5.

St. 32. भुम्रधीवः, भुम्रा (Past Pass, Part. भुञ्ज 6 P., to bend, to curve,) धीवा यस्य. For a parallel idea cf. तस्य स्तनप्रणयिभिर्मुहु-
रेणशवैर्व्याहृत्यमानहरिणोगमन पुरस्तात् 1' (Raghu. IX. 55). P. 128. L. 1
हंहे इत्यामन्त्रणे' (का०), L. 11. परिभवः, insult. After this one Ms.
reads the St. 'ववाकार्य &c.' (see f. n. 1). The K. P. quotes
this verse as an instance of भावशबलता and some of the
commentators of the K. P. regard it as a quotation from our
play. The S. D. also quotes the verse. It is not, however,
genuine; just one Ms. gives it; secondly it is out of context;
lastly, the authority of the commentators as regards its
authenticity is not above question.

St. 34. Construe: प्रभालेपी अयं हरिहृतमृगस्यामिपलवः न, (अयम्)
अग्नेः स्फुलिङ्गः स्यात् ! गगनं पुनः इदम् अभिवृष्टम् : अयं अयं रक्तागोकस्तवकसम-
गमः मणिः, यम् उद्धर्तुं पृषा आलम्बितकरः व्यवसित इव. (शिखरिणी).

प्रभालेपी, surrounded with lustre. प्रभाया लेपः (=प्रसरणं)
अस्यास्ति इति. गगनमभिवृष्टं पुनरिदम्—mark the force of इदम्, just
now. Note the y. l. in the f. n.; nothing can be more absurd
than Bollensen's 'दहनम्' ! It plainly violates योग्यता, one of the
three requisites of a sentence. 'वाक्यं स्याद्योग्यताकांक्षासत्तियुक्तः
पदोच्चयः' 1' S. D. II. 1. The ill. of the violation of योग्यता, given
there is वद्विता सिद्धति. स्फुलिङ्गः, m. n. f. त्रिषु स्फुलिङ्गोऽभिकणः'.
रक्ताशोकं—रक्तागोकस्य स्तवकेन समा रगो यस्य. स्तवक is significant, since
only a bunch of Aśoka flowers can match the red lustre of the
ruby. मणिः=पद्मरागः, ruby. Kāt. introduces the last line thus-
उन्प्रेक्षयापि तदेव द्रढयति । पृषा मृग्यं आलम्बितकरः सन् यं मणिमुद्धर्तुं व्यवसित इव
उद्युक्त इव । यमुद्धर्तुं पृषा &c.—A pencil of rays was radiating from
the ruby. The poet fancies that it was the sun who was busy
with an attempt to pick it up with his Karas (hands, rays).
व्यवसित, past pass. part. सो 4 P. with वि and अव. Note that it is
used in an active sense.

St. 35. अधिवासित, from वास 10 U. to perfume. किमेनम् etc.—
Urvaśī, the fittest person to wear the gem, being lost, it would
only aggravate the King's torment, and at its sight he would
burst into tears and thereby soil it.

St. 36. संगमनीय इति—नाम. शैलसुताचरण-शैलसुतायाः चरणयोः रागः योनिः (उत्पत्तिकारण) यस्य सः. शैलसुता, पार्वती, the daughter of the Himālaya. Presumably the red lac of Pārvati's feet was washed off by some mountain rivulet and deposited in the crevice of some rock, where ultimately it got hardened and assumed the form of a ruby. P. 128. l. 21, अनुशास्ति—note that अनु suggests authority. मृगचारी—मृग इव आचरति, 'living the life of a deer', i. e. living on fruits, roots, water etc. and roaming about in the forest. Kāt. reads मृगचर्मधारी भगवान् कश्चन मुनिः, and adds 'अयं नारायण इति संप्रदायः'. If this were so, the poet would not have so unceremoniously neglected him. The King, too, does not seem to take particular notice of him, and while speaking to Urvaśī, refers to him as a mere *munī*. (P. 134. l. 9).

P. 130. St. 37. विलम्बमध्या, विलम्बः (विशेषेण लम्बः) मध्यः यस्याः सा, who has an exceedingly slender waist. Cf. 'मध्येन सा वेदिविलम्बमध्या वलित्रयं चारु बभार बाला' Kumār. I. 39. It is *not unlikely* that Kāt's reading पुनस्तया वेदिविलम्बमध्या owes its origin to this famous verse from the Kumārasambhava. बालमिवेन्दुमीश्वरः—an appropriate *Upamā*. The crescent of the Moon was placed on his head by Śiva in order to allay the burning effect of the Hālāhala; the gem would have a like effect on the King, and he would, therefore, raise it to the high position of a crest-jewel. L. 7. रतिः is significant. It is 'pleasure as arising from the company of a woman'.

— St. 38. Construe: (इयं हि) तन्वी मेघजलाद्रिपल्लवतया अश्रुभिः घौताधरा इव, स्वकालविरहात् विश्रान्तपुष्पोद्गमा आभरणैः शून्या इव, मधुलिहां शब्दैः विना चिन्तामौनम् इव आस्थिता लक्ष्यते; पादपतितं माम् अवधूय जातानुतापा चण्डी सा (उर्वशी) इव (लक्ष्यते). (शार्दूलविक्रीडितम्).

The King fancies that there is a likeness between the creeper and his Urvaśī. (i) The creeper has its leaves wetted by rain-water; he thinks it is Urvaśī shedding tears of remorse, with her lower lip washed by them. (ii) The creeper is not now laden with flowers, the season for flowering having passed, the King fancies it is Urvaśī, who has not put on ornaments &

she is stung with remorse. (iii) As there are no flowers and consequently no honey, there are no buzzing bees, hovering about the creeper; he thinks it is Urvaśī, who is mute with sad thoughts, having disregarded his prostration. धौताधरा-धौतः अक्षरः यस्याः सा. धौत is past pass. part. from दाव् I U. to wash, to clean. स्वकालविरहात्, स्वेयां स्वर्कायानां पुष्पाणां कालः प्रादुर्भावसमयः नस्य विरहोऽपगमः तस्माद्धौताः विश्रान्तपुष्पोद्गमा विरतपुष्पोदया मती आभरणैः शून्येव । (का०). चिन्तामौनस्-चिन्तया कृतं मौनम्, आ-स्था, to resort to, to practise-used transitively. चण्डी etc. 'कोपना सा उर्वशीव लक्ष्यते हि । अत्र कार्यान्वेपणाः विबोधनं नाम सन्ध्यज्ञमुक्तं भवति ।' (का०) L. 12. यावदस्याः...। इति क्लामालिङ्गति—Kāl. observes: 'अत्र आलिङ्गनस्योर्वशी-प्राप्तेः हेतुत्वाद् आदानं नाम सन्ध्यज्ञमुक्तं भवति ।'.

St. 39. समर्थये, I think. प्रियां प्रति-प्रथमं पूर्वं प्रियां प्रति उर्वशीमनुसन्धाय यद्रूपं नूपुररवादिकं (See stt. 1,7,14,28 etc. above) समर्थये भावयामि ।... अन्यथा अन्यप्रकारेण तडिद्राजहसरवादिहृषेण परिवर्तते...।' (का०). Because of frequent disappointment, the King hesitates to open his eyes all at once, for disappointment may once again stare him in the face. स्पर्शविभावितप्रियाः, स्पर्शेन (अङ्गस्पर्शेन) विभाविता (निरूपिता) प्रिया येन सः. विनिद्रे=उन्मालिते, opened.

P. 132. St. 40. गतासुः, गताः असवः अस्य, तेन; a dead person. The King means to point out that what चेतना is to a dead person, उर्वशी is to him. She is his very life. l. 5. अभ्यन्तरं—By me, whose sense-organs were concealed within. अभ्यन्तराणि करणानि यस्याः, तथा. Urvaśī's outward form (रूपम्) alone was changed; she had all her senses lying hidden, so that even in the shape of a creeper she could witness what happened to the King. L. 12. सबाह्यान्तःकरणः—The external sense-organs are the five ज्ञानेन्द्रियस्य (श्रोत्रं त्वक् चक्षुषी जिह्वा नासिका चैव पञ्चमी ।) and the five कर्मेन्द्रियस्य (पाद्युपस्थं हस्तपादं वाक् चैव दशमी स्मृता ।). The internal sense-organs are three according to the Sāmkhyas—बुद्धि, मनस् and अहंकार. The Vedāntins add a fourth, viz. चित्त, to this list. l. 16. कुमारव्रतं=ब्रह्मचर्यव्रतम् (का०). कच्छ *m. n.*, skirt, bordering region.

P. 134. l. 4. गुरुशापं—Had it not been for the curse, Urvaśī, a celestial nymph, armed with her प्रभाव, would have

certainly known without being informed that females were forbidden to enter the Akalusa. देवतासमयं—समयः, rule. 'समयाः शपथान्तरकालसिद्धान्तसंविदः' (अमर). वासन्ती-वसन्ते पुष्यति इति, according to 'कालात्माधुपुष्यत्यच्यमानेषु' (पा० IV. 3. 43). 'हेमन्ते माधुर्हेमन्तः प्राकारः । वसन्ते पुष्यन्ति वासन्यः कुन्दलताः । शरदि पच्यन्ते शारदाः शालयः ।' (S. K.). 1. 9. इदं, referring to त्वत्संगमनिमित्तं—तव संगमस्य निमित्तम्, L. 13. प्रकृतिस्था-प्रकृतिः, natural state.

St. 42. स्फुरता, radiating, qualifies रागेण. विच्छुरितं, lit. besmeared, anointed; tinged. The fair lotus-like face of Urvaśī was tinged red with the shooting rays of the ruby. कमल is here the white water-lily.

St. 43. Construe : (हे) खेलगमने, अचिरप्रभाविलसितैः पताकिना सुरकार्मुकाम्बिनश्चित्रशोभिना विमानतां गमितेन नवेन पयोमुचा मां वसतिं नय. (मञ्जुभाषिणा).

अचिरप्रभा=विलुप्त, lightning. विलसितं, flash; the flashes of lightning served as the banners and the rain-bow (सुरकार्मुकम्) as the fresh pictures on its sides. Oil-paint pictures are not quite unknown on the sides of carriages even in the present day' (Pandit). सुरकार्मुकम्—सुरस्य (इन्द्रस्य) कार्मुकम्. कर्मणे प्रभवति कार्मुकम्' according to 'कर्मणे उक्त्वा' (पा. V. 1.103). Cf. 'तत्कार्मुकं कर्मसु यस्य शक्तिः' Kirāt. III, 48. खेलगमने, O you, having a sportive gait. The poet makes the highly romantic King prefer the request contained in this St. in order that the audience may not forget that Urvaśī is a celestial nymph, possessed of *Prabhāva*; secondly, whatever be the stage arrangements in those days, this device must have had a grand spectacular effect, especially at the close of a long act, which is mostly full of pathos, except at the very close.

Act V.

[The purpose of the last act is to knit up all the threads of the story crowning it with the permanent union of the hero and the heroine. The act opens with an anxious search after the संगमनीय jewel, snatched away by a vulture; when all are practically

helpless about it, the bird is seen falling down smitten by an arrow, which is discovered to belong to one आयुस्, the son of ऐल (i e. पुरुरवस्). The King, however, does not remember about उर्वशी having ever been a mother, when a Tāpasī arrives with a young boy. Urvaśī, called by the King, recognises her ascetic friend मन्त्रवती and her now grown-up son and explains to the King why she had kept the son's birth a secret. Hardly is the King's ecstasy at the thought 'अद्याह पुत्रिणामभ्यः' over, when Urvaśī, in tears, announces 'एतावानेव मे महाराजेन संवासः' and prepares to depart. The King, resigning himself to his fate, immediately prepares for renunciation, but to the pleasant surprise of all, नारद descends from Heaven with Indra's message requiring the help of Purūravas in a battle against the demons and in return granting graciously that Urvaśī may for ever live with him! The Hero thus wins the Nymph and with the customary भरतवाक्य the drama comes to a close.

It might not be idle to ask, why the story does not end with the King's declaration 'विचरितमृगयूथान्याश्रयिष्ये वनानि'. Is it not a bit unnatural that at the most critical moment Indra should suddenly send down his blissful message and should provide for the union of Purūravas and Urvaśī? It might be answered that, in the first place, a Sanskrit drama cannot have an unhappy end. Besides, the message of Indra is not as unnatural as it might appear at first sight. Purūravas was a hero and he had never failed Indra in times of difficulty. It was then quite natural that the Lord of Gods should call his friend for help and graciously allow Urvaśī to live with him. From the spectator's point of view, the last act is a success. The audience is treated successively to a series of surprises; the संगमनीय is suddenly lost; it is gained back with equal surprise by means of an arrow discharged by an unknown hand; its owner turns out to be the King's son; Urvaśī startles all by announcing the termination of her stay; and finally, Indra's message most unexpectedly crowns the story with a happy end! Kalidāsa, as if in a hurry to finish the play, rushes through

incident after incident, creating and satisfying some new interest at each step. From this point of view, perhaps, the last act is the best. And when, after hearing the solemn prayer for the rare union of श्री and सरस्वती at the end, the आर्यमित्राः leave the theatre, it must certainly be with feelings of delight that comes only after witnessing an excellent play.]

P. 138. l. 9. नन्दनवन^०, नन्दनवनं प्रमुखं येषां तानि, तेषु. नन्दनवन does not here stand for the garden of Indra, but it appears to be one of the forests on the Gandhamadana mountain, where the King and Urvaśī had gone for sport (See P. 108, L. 19). तिथिविशेषः, a special day, a holiday उपकार्या, a tent: उपक्रियते इति. Cf. 'स्तात्वा यथाकाममसौ सदारस्तीरोपकार्या गतमात्र एव । दिव्येन शयनं वलयैश्च बाहुमुपोढनेपथ्यविधिर्ददर्श ॥' Raghu. XVI, 73. अनुलेपनमाल्यम्=अनुलेपन च माल्य च, perfumes and flowers. अग्रभागी भवामि—The Vidūṣaka wants to share the perfumes etc. along with the King; as he is a Brāhmaṇa and the boon companion of the King, there is nothing strange in this desire of his. L. 17. दुकूलोत्तरच्छदे, दुकूलमुत्तरच्छदो (a covering) यस्य तस्मिन्, तालवृन्ताधारे, on a fan or a casket of palm leaves.

P. 138. l. 19. अभ्यन्तरविलासिनी, the dearest wife of the King (अभ्यन्तर, adj. intimate, dearest and nearest). *मौलिरचनयोग्यः—Mr. Pandit reads *रत्नयोग्यः for the Prākṛt *रञ्जणजोग्गो. It will, however, be seen that रचन is a better rendering of रञ्जण; moreover, *रत्नयोग्यः does not give the sense which *रत्नतायोग्य is capable of yielding. Cf. Raṅg. 'मौलिरत्नतायां योजितः', for which there is no warrant. Besides, रचन which means dressing, arrangement, specially of the hair, gives just the sense which best suits the context. The maid wants to show the importance of the gem she has lost. 'It must be supposed that Urvaśī, too, had a bath in the river, and that as is usual with Hindu ladies, before bathing she took off her ornament the *Sangamanīya*, and gave it to her servant for safe custody'. (Pandit). आमिषशङ्किना—The ruby was naturally mistaken by the vulture for a piece of flesh and more so because flesh is usually brought from bazars in

baskets like these. असमाप्तनेपथ्यः, असमाप्तं नेपथ्यं (toilet) यस्य—this brings out the flurry with which the King starts for the quest of the gem.

This monologue, with the speech behind the curtain, which serves as a sort of introduction to Act V, is looked upon as a प्रवेशक by Rang. and Kāt.

P. 140. St. 1. The metre is अनुष्टुप्. आत्मनो वधमाहर्ता, bringing death on his own head. The suffix तुन् is used in the senses of तद्धर्ता, तच्छील or तत्कारी, and governs the accusative. Cf. पिनरमाराधयिता, P. 156. L. 3. The verse points to the fact that there was capital punishment for the theft of precious stones in the days of Kalidāsa. The words of the policeman in Śāk. VI. स्फुरतो मे हस्तौ अस्य वधस्य मृगनयः पिनदुम्, point to the same conclusion. तस्करः नरकरोति इति, the त् being changed to स. स्तेयं, स्तेनस्य भावः कर्म वा, theft. L. 13. आलिखन्निवाकाशम्—Note how realistically this उपलक्ष suggests the quick hovering round of the bird in the sky.

St. 2. Construe : मुखालम्बितहेममूत्रं माणिं बिभ्रत् मण्डलचारशीघ्रः असौ विद्वङ्गः अलातचक्रप्रतिमं तद्गगरेखालवयं तनोति. (उपजाति).

मण्डलचारशीघ्रः—मण्डलाकारसंचरणत्वरितः (का०); the adj. brings out how the speed of the bird was accelerated by its circular motion. अलातचक्रप्रतिमम् (adv.)—अलातचक्रेण प्रतिमा अस्य, तद्यथा स्यात्तथा; अलातचक्र is the circle described by the fire-brand when it is brandished. न लानं (=ग्रहण) अस्य, that, which cannot be seized (with the hand); a firebrand. तद्गग०—मणिराग०.

P. 142. 1. 4. धनुर्ग्रीहिणी यवनी—The यवनी was very probably an Ionian or Greek—सर्वदा गृही. Yavana was a very comprehensive term, generally applied to all those tribes that did not fall within the Āryan pale. Wilson says that Tartarian or Bactrian women may be intended. 'The Ionian girls might have been taken into their service by Hindu princes for their personal attractions or their superior intelligence.' Cf. 'एष बाणरानहस्ताभिर्यवनीभिः &c.' Śāk. II. कुणपमोजनः; a term of contempt. कुणपः—पं, a dead body.

St. 3. प्रभावपल्लवितेन, 'प्रभया द्युत्या पल्लवितेन विस्तृतेन' (२०), with the gem which had increased in size, as it were, on account of its lustre. Pandit points out that the figure implied is taken from a small garland of flowers used to decorate the hairs of a young woman. अवतंसकः (= कर्णभूषणम्), ear-ornament. l. 12, हस्तावाप०. 'हस्तावापो नाम ज्याघातवारणमुच्यते' (का०), an arm-guard. शरासनम्, a bow; शराः अस्यन्ते अनेन or शराणामासनम्.

St. 4. The jewel snatched away by the bird is compared to the planet Mars, which shines with its red lustre. Mark how appropriate the *Upamā* is. मणिविशेषः, the excellent gem. पतत्रिन्—Note the derivation: पतन्तं त्रायते इति पतत्रम् (a wing), पतत्रे आस्य स्तः इति पतत्राः a bird. लोहिताङ्गः=मौमः, the planet Mars, परुषघनच्छेदसंयुक्तः=परिणतमेघखण्डेन संयुक्तः, shrouded in a thick cloud. Mark the significance of the word परुष (thick). It vividly brings out the idea of darkness, as contrasted with the red lustre of the planet. L. 17. नागरिकः, the Superintendent of the city police. नगरे नियुक्तः (रक्षाविधानार्थम्). निवासवृक्षः, the perching tree. दस्युः, in later literature, means a thief, a robber. In the Veda, it stands for the enemies of the pious Āryans, whom they molested in the performance of their rites (उपदारायति कर्माणि).

St. 5. The King explains why the gem is so highly prized by him.

St. 6. Construe: मार्गणतां गतेन ते बलेन निर्भिन्नतनुः अपराधोक्तिं प्राप्य स वध्यः पतत्रौ अन्तरिक्षात् समौलिरत्नः पतितः (उपजाति).

P. 144. l. 9. बलेन ते मार्गणतां &c—The Chamberlain is paying only a courtier's compliment to his master. Compare the words of the Senāpati in Śak. II. 4. 5 etc. Mark the alliteration in the last pāda. L. 14. किराती, fem. of किरात—(1) किरं पर्यन्तभूमिमवति इति; (2) किरति शरान् इति (महेश्वर), L. 18. वर्णविचारक्षमा, able to discern the letters. The Chamberlain is an old man and hence he advances a legitimate excuse. The poet, however, very skilfully avoids the discovery of the King's having a son by anybody else than by the King himself. Note how the device lends so much charm to this scene. मार्गणः, an arrow. सापत्यता

रूपयति—It is rather difficult to imagine how exactly this was to be *acted*! अवश्यं—न पतन्ति पितरः अनेन. L. 21. नियोगमश्रूयं करोमि, 'I attend to my own work'. Observe that this is a device to withdraw a particular character from the stage when his presence is no longer required; it is employed even when no actual command is given.

P. 146. L. 6. संतानम्, संतनोति कुलम् or संतन्यते कुलमनेन. ll. 7-8. नैमिषेयसत्रम्, the sacrificial session performed in the Naimisa forest—the forest which is celebrated as the home of many sages to whom the famous Sauti narrated the Mahābhārata. The name is thus accounted for: यन्मनु निमिषेणेदं निहन् दानवं बलम् । अरण्येस्मिस्ततस्तन्नेन नैमिषारण्यसंज्ञितम् ॥' (Mbh.). A सत्र is a sacrificial session lasting from 14 to 100 days or more. The sacrificer has to remain single during the performance of the sacrifice, and hence it was that Purūravas was separated from Uravśī during that period. This statement is intended to account for the birth of Āyus. The poet makes only a casual reference to the sacrifice, because it has no bearing on the plot of the play. 'The simple allusion gives an appearance of reality which a distinct statement that it was performed would have failed to convey'. (Pandit).

St. 8. आविलपयोधराग्रम्—आविले (dark) पयोधराग्रे यस्य तत्. Cf. 'दिनेषु गच्छन्तु नितान्तर्पावरं तदीयमार्नालमुखं स्तनद्वयम् ।' Raghu. III. 8; also 'श्यामायमानपयोधरमुखीम्' Kād.

P. 148. L. 4. च्यवन is a sage often mentioned in the Aśvin hymns of the R̥gveda. He is there represented to have regained his youth by the favour of the Aśvins. The story of Cyavana and Sukanyā also occurs in the Mahābhārata. L. 13, अर्धनाराचः, a crescent-shaped arrow. नरान् आचामति इति, or नारं (=नरसमूहं) आचामति इति.

St. 9. Construe: अस्मिन् निपतिता मम दृष्टिः बाष्पायते; हृदयं वात्सल्ययन्त्रि (भवति); मनराः प्रसादः (जायते); उज्जितधैर्यवृत्तिः (अहम्) एनम् संजातवेषधुभिः अङ्गैः अद्य परिरन्तुम् इच्छामि. (वसन्ततिलका).

This St. beautifully describes the feelings of paternal affection. वाष्पायते, denom. from वाष्प; Cf. वाष्पमश्रु उद्धमति । 'वाष्पोऽभ्यासुद्धमने' [Pān. III. 1. 1 16] इति वयइ ।" (का०). वात्सल्यवर्धनम् etc.—Compare 'किं नु खलु बालेऽस्मिन्नौरस इव पुत्रे स्निह्यति मे मनः । नूनमनपत्यता मां वत्सल्यति ।' S'āk. VII, वेपथुः, tremor, from वेप् I Ātm., with the addition of the termination, अथुस्, अदयम्=नादम्, fast, परि+रम्भ्, to embrace. अनाख्यातोऽपि etc.—This speech of the Tāpasī suggests that the resemblance between the two was indeed very close. जात, a term of endearment. चापगर्भम् अञ्जलिं करोति, joins his hands in reverence, still keeping his hold on the bow. This shows that the boy was well brought up and knew how to behave like a true क्षत्रिय.

P. 150. St. 10. हार्दम्, love, affection (हृदस्य कर्म हार्दम्), उत्संगवर्धितानाम्=अङ्कपरिवर्धितानाम् (का०), those who are brought up on the lap. For a similar idea Cf. अनेन कस्यापि कुलाङ्कुरेण सस्य गात्रेषु मुखं भवेवम् । कां निर्धृतिं चेतसि तस्य कुर्याद्यस्यायमङ्कुरात्कृतिनः प्रहृष्टः ॥ S'āk. VII. 18. L. 11 भगवति—Mark the mode of address; Cf. 'तपस्विन्यो देवताश्च वाच्या भगवतीति च ।' N. Ś. 19. 21. न्यासीकृतः, a form; न्यासः, a trust, a charge, a deposit. L. 16. किमपि निमित्त-वेक्ष्य—These words of सत्यवती are significant; we may safely infer that the boy was entrusted to her care until his education was finished. She was probably told that she should not bring back the boy till then. She does not know the true reason why Urvaśī left her son with her; she would not have brought the boy straightaway into the King's presence if she had known that the separation of Purūravas and Urvaśī was the inevitable result of such a meeting. It should also be noted that the sage Cyavana does not know who the parents of the boy are, since he does not refer to the boy's parentage but simply says 'निर्यातस्य हस्तन्यासम्' (P. 152. l. 9). Neither the sage nor Satyawatī could have been in any way curious to know anything more about a worldly subject like that. जातकमादि, जातकर्म and other rites known as the संस्कारs. जातकर्मन् is a ceremony performed on the birth of a child. धनुर्वेदोऽभिधीतः, was taught the धनुर्वेद, or the science of archery. आथमविरुद्धम्=हिंसा or killing was not allowed in those

ancient hermitages. The boy was taught the धनुर्वेद but he was not allowed to use it for the purposes of हिंसा. गुहीतामिषः, with a piece of flesh, which was really the संगमनीय jewel. 'The Tāpaśi is relating not what she herself saw but a hear-say account as is indicated by the particle किल'. (Pandit.)

P. 152 l. 9. निर्यातय हस्तन्यासम्, deliver back your trust. (यत् 10 U. with निरु, to repay.)

St. 11. (आर्या). सर्वाङ्गीणः, सर्वव्यापी (का०), affecting the whole body. Cf. III. 10. above. The उपमा is very appropriate, especially as regards the adjective सर्वाङ्गीणः; for it is popularly believed that the rays of the Moon penetrate through all the parts of the चन्द्रकान्त, which oozes under the influence of the Moon. Cf. द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः। उत्तरराम० VI. 12. अशङ्कितो बन्धस्व—the King purposely uses the word अशङ्कित, for he thinks that the विदूषक's strange appearance might frighten the boy. विदूषक, however, gives a very prompt answer; the boy is already used to शाखाचरसु (monkeys) in the forest and hence there is no question of his being frightened at विदूषक's appearance. शाखाचारी मृगः शाखाचरः.

P. 154, L. 11. शिखण्डकः, locks or tufts of hair. सत्यवतीसूचितः, suggested by the presence of सत्यवती; had सत्यवती not been there, perhaps, Urvaśi would have found it difficult to recognise her now grown-up son, whom, obviously she had not seen since the time that he was handed over to सत्यवती. Cf. what she says further—'महान् खलु संवृत्तः'.

St. 12. (अनुष्टुभ्). The second half eloquently describes the love of a mother. स्नेहप्रसन्नवर्निभिन्नम्—'स्नेहेन प्रेम्णा प्रसन्नः सत्यवती तेन नितरां भिन्न-संगतम्। आर्द्राभूतामिति यावत्।' Raṅg. Note the words निर्भिन्न. Cf. 'भिन्न वाच्यवदत्यर्थं दारिते संगते स्फुटे।' लोचन quoted by Raṅg. भर्तुर्वहुमता भव—According to Kālidāsa this was the best blessing for a married lady. Cf. 'ययातेरिव शर्मिष्ठा भर्तुर्वहुमता भव।' Śāk IV. 6. पितरमाराधयिता—Cf. note on आत्मनो वधमाहता, St. 1 above. स्वागतं पुत्रवत्, this mode of address, now adopted by the King, is noteworthy. एष...कवचहरः संवृत्तः etc. 'Mark the delicacy

of feeling here shown by the poet in not making the Tāpasī say to Urvaśī what the true reason was of delivering back her trust.' (Pandit). कवचहरः, of an age fit to put on an armour. The affix अच् is added to the root हृ, according to 'वयसि च' (पा० III. 2. 10.) 'उद्यमनार्थं मूत्रम् । कवचहरः कुमारः' (S. K.), and it is indicative of the age of the bearer. पूर्वस्मिन्नाश्रमे, i. e. in the व्रत्यचर्याश्रम (student-life); the Hindu system of the four अश्रमः or 'orders of life' is often referred to with approval by Kalidasa. Cf. Raghu. V. 10; III. 70 &c.

P. 158. St. 13. शिखण्डकण्ठः—शिखण्डस्य कण्ठ्यनेन उपलब्धं सुखं येन, who felt happy when scratched (with affection). मणिकण्ठः was the name of the peacock.

St. 14. पुत्रिणामग्नयः, the foremost of those who are blest with sons. अग्नयः, अग्ने साधुः, according to 'तत्र साधुः' (पा० IV. 4. 98), whereon the तत्त्वबोधिनी observes 'साधुरिह प्रवीणो योग्यो वा गृह्यते । नोपकर्ता ।'. It is not correct to explain the word as अग्ने भवः, as most editors have done. पौलोमी is the name of Indra's wife. She was the daughter of a demon named पुलोमन्, जयन्त, the name of Indra's son. Cf. for a similar reference 'आखण्डलसमो भर्ता जयन्तप्रतिभः सुतः । आशीरन्वा न ते योग्या पौलोम्या सदृशी भव ।' Śāk. VII. 28; Raghu. III. 23.

St. 15. Construe: (हे) सुन्दरि, पीनोन्नतस्तनविसर्पिभिः अक्षैः मुक्तावलीविरचनापुनरुक्तिम् आनयन्ती (त्वम्), मम वंशस्थितेः अधिगमात् महति प्रमोदे उपपन्ने (सति), किम् प्रहृदिता असि. (वसन्ततिलका).

प्रहृदिता असि—रोदितुं प्रकान्ता भवसि (का०), वंशस्थितेः अधिगमात्, on account of securing the perpetuation (स्थिति) of my family (वंश),

पीनोन्नतः etc., 'causing another necklace of pearls by means of tears dropping down over thy full and high breasts. There was already a necklace of pearls round her neck. It was superfluous (पुनरुक्ति) to have another.' (Pandit). महेन्द्रसंकीर्तनेन, by the mention of महेन्द्र in St. 14 above. Note how realistic it appears that Urvaśī, who has forgotten what Indra had said in

modification of Bharata's curse, should remember about it when his name is casually mentioned. समयः refers to the condition laid down by Indra for Urvasi's return to heaven. P. 160. L. 18. अप्रकाश, secretly—This points to the fact that Cyavana did not know who really the parents of the boy were. (See note on ' किमपि निमित्तमवेक्ष्य ' P. 150 L. 16.) सुखप्रत्यर्थिता देवस्य, hostility of fate towards happiness. (प्रत्यर्थिन्=one who seeks the opposite; hence, an enemy). प्रत्यर्थिता=hostility.

St. 16. Construe: (हे कृणोदरि, सुतोपलब्ध्या आश्वासितस्य नाम मम त्वया नह् अयम् विप्रयोगः प्रथमाभ्रवृष्ट्या व्यावर्तितापरुजः वृक्षस्य वैद्युतः अग्निः इव उपस्थितः. (वसन्ततिलका).

'The word आश्वासितस्य implies that there was immediately previous suffering which required consolation.' (Pandit). नाम, mark the significance of this particle. 'Scarcely did I feel the joy of a son's birth etc.' विप्रयोगः, separation; this word is usually used with the instrumental. Cf. मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः । Megh. II. 55. The last two lines contain an excellent उपमा. प्रथमाभ्रवृष्ट्या व्यावर्तितापरुजः वृक्षस्य (प्रथमाभ्रवृष्ट्या=नूतनमेघवर्षण, Raṅg) the agony of which, caused by heat is removed by the fall of the first showers. व्यावर्तिता आतप- (कृता) रग्यस्य असौ. वैद्युतः अग्निः, the lightning fire. Pandit well brings out the significance of every word in the simile: The king's असंतानत्वं 'is impliedly compared to the आतपरुजः; the सुतोपलब्धेराश्वत्थस्य is compared to प्रथमाभ्रवृष्टिः,...and the विप्रयोग to the stroke of lightning that, suddenly and almost immediately after the shower, falls upon the tree., L. 7. अयं सोऽर्थः &c.-अर्थः stands for सुतोपलब्धिः. For the general idea Cf. राजा-वयस्य रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि वचः । Śāk VI; 'छिद्रेष्वनर्था बहुलीभवन्ति'; also the well-known words of Hamlet—'When sorrows come, they come not single spies, but in battalions.' (Act v). Note the antithesis between अर्थ and अनर्थ.

P. 162. L. 12. कृतविनयस्य, Cf. गृहीतविद्यः above. विनयः, education.

St. 17. Construe: (The 1st half) सुलभवियोगा हि परवत्ता आत्मप्रियाणि कर्तुं न प्रभवति; (अतः) भर्तुः शासने तिष्ठ । (मालिनी). In this Stanza the King assures Urvaśī that he will not blame her if she leaves him, for he knows too well that when one is परवत् (dependent, one is not free to do what one likes (आत्मप्रियाणि). ~~अनर्थायोगा~~, सुलभः वियोगः यस्यां सा, in which separation is easy. परवत्ता, परवतो भावः (परवत्, dependent; Cf. परतन्त्रः परार्थानः परवान्...। Amara.), dependence, slavery. विचरितमृगयूयानि, विचरितानि कृतगमनानि मृगयूयानि मृगमूढा येषु, (Raṅg.), qualifying वनानि. For the idea in the latter half of the St. Cf. '...नृपतिककुदं दत्त्वा यूने सितातपवारणम् ।... गलितवपशामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥ Raghu. III. 70. L. 19. नार्हति नील' etc., suggests the modest nature of the prince. पुंगवः, an ox; पुमांश्चारौ गोश्च पुंगवः, दम्यः (दमनमर्हतीति), a young, inexperienced bull; Cf. 'दम्यवल्मतरौ समौ' (अमर). Cf. गुर्वो धुरं यो भुवनस्य पित्रा धुर्येण दम्यः सुहृन् विभर्ति । Raghu. VI. 78. *Belief in fate,*

St. 18. Each of the pādas forms a complete sentence. The merte is हुरिणी. This is one of the oft-quoted stanzas in Sanskrit literature. गन्धद्विपः, गन्धप्रधानो द्विपः, a scent-elephant. Raṅg. quotes: 'यस्य गन्धं समाधाय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥'. Such an elephant has an aggressive smell which scares away rival elephants. कञ्ज, a young one of an elephant. वेगोदग्रम्, 'वेगैः उदग्रं कूरम्'. Raṅg., who quotes धातोर्धात्वन्तर-प्राप्तिर्विपवेग इति स्मृतः । 'वेगः, circulation of poison in the blood. The main idea in each of the pādas is that even the young one of a brave species is himself brave; age is not the cause of bravery. का० explains the last line thus:—अर्थान्तरन्यासमाह—अयं भर एष अतिशयः । 'अतिशयो भर' इत्यमरः । जात्यैव जन्मनैव स्वकार्यसहः आत्मकार्यक्षमो भवति । वयमा तावप्येन न खलु न हि । स्वकार्यसहो न भवतीत्यर्थः । भरः—for the significance of the word, see Kāt. above; it means 'excellence', 'pre-eminence'. स्वकार्यसहः, which is capable of fulfilling its own function, सहते इति सहः । स्वकार्यस्य सहः स्वकार्यसहः । The last line contains an अर्थान्तरन्यास, which is thus translated by Wilson: 'Nature, not age, gives fitness.' For a similar idea Cf. 'तेजसां हि न वयः समीक्ष्यते ।' Raghu. XI. 1; 'प्रकृतिरियं सत्त्ववतां न खलु वयस्तेजसो हेतुः'

(नीति० 38). संघ्रियताम्=क्रियताम् Raṅg., (rt. भृ with सम्, to prepare, to make ready). Cf. संभार, meaning collectively the preparations for a ceremony etc.

P. 164. L 8. दृष्टिप्रविधातम् (the blinding of the sight) रूपयन्ति—this stage-direction is very effective in drawing the attention of the audience to something very brilliant that is descending on the stage. निरञ्जे विद्युत्संघातः well brings out the sudden effect of the brilliance of नारद, whom उर्वशी is the first to recognise.

St. 19. (वसन्तनिलका). An excellent description. Cf. शिशुपाल० I. 4-7. गोरोचनानिकष०—गोरोचनायाः निकषः कयपाषाणः, लक्षणया तत्स्था रेखा; तद्वत्पिङ्गा जटाकलापां जटासमूहा यस्य । Raṅg. गोरोचना is a bright yellow pigment prepared from the bile or urine of a cow; also said to be found in the head of a cow. शशिकलामलवीतसूत्रः, शशिकलावदमलं सूत्रम् वातसूत्रम् उपवीतं यस्य । Raṅg. मुक्ता० श्रीः, (goes with ०कल्पवृक्षः), मुक्तागुणैः मोक्तकमरैः अनिशयेन अत्यन्त संयुता कृता मण्डनश्रीः भूषणगोभा यस्य । Raṅg. 'In which beauty of adornment is collected by means of wreaths of the best of pearls.' (Pandit). हेमप्ररोहः, having branches of gold. जङ्गमकल्पवृक्षः, a moving कल्पवृक्ष (wish-giving tree). अर्घ्यम्, according to पादार्थाभ्यां च । पा० 5. 4. 25. अर्घ्यमुदकम् । अर्घः पूजा ।' S. K. 'मूल्यो पूजाविधावर्घः । अमर०. It is explained as 'गन्धमाल्यादिसंयुक्तम् उदकम्' by गार्ग्यनारायण, quoted by Pandit. Cf. 'आपःक्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैवाष्टाङ्गोऽर्घः प्रकीर्तितः ॥' अर्हणा, homage; worship. L. 21. मध्यमलोकपालः—that Nārada had access to all the three worlds is suggested by the use of this word, which assigns to the king his proper sphere. P. 166. l. 2. अविरहितौ... भूयास्ताम्—this blessing of Nārada achieves the real purpose of the play; Cf. अविरहितौ इत्यादिना कार्यस्य सिद्धत्वात् कार्यं नाम पञ्चमी अर्थप्रकृतिः । का०. विष्टरः 'विष्टः कुशसुष्टौ स्याद् आसनेऽपि महीरुहे ।' मुक्तावलि, quoted by Raṅg. l 8. (नारदम्) अनु, a कर्मप्रवचनीय (directly governing a noun in an oblique case) and not an उपसर्ग.

किमाज्ञापयति brings out the courtesy of the king's nature. Cf. 'स भवन्तमनामयप्रश्नपूर्वकमिदमाह । राजा-किमाज्ञापयति भवान् ।' Śāk. VII. आदिष्टः, from आ+rt. दिष्ट, to command, foretell; cf. आदेशिक, an

astrologer. सौयुगोन्, संयुगे (= रणे) साधुः, according to 'प्रतिजनादिभ्यः खञ्' 1' पा० 4. 4. 99; well-versed in the art of war. सहधर्मचारिणी, a word suggesting one of the most important features in an ideal Hindu marriage. l. 18. परवान्...देवेश्वरेण—note the construction, this further illustrates the King's modesty.

P. 168. St. 20. (अनुष्टुप्). वासवः, Indra; वसवः (gods) वा वसूनि (wealth) सन्ति अस्य. Rang. well explains the idea in the last half thus:—अग्रतेजा हि दिने सूर्यमनुप्रविशति रात्रौ सूर्यतेजोऽभिमिति पौराणं प्रसिद्धिः ।' For a repetition of the idea Cf. 'स राज्यं गुरुणा दत्तं प्रतिपन्नार्थकं वसौ । दिनान्ते निहितं तेजः सवित्रेव हुताशनः ॥' Raghu, IV. 1. रम्भे etc. 'We must here imagine that Rambhā though present like a spirit was not visible.' (Pandit). यौवराज्याभिषेकः, अभिषेकः = अभिषेकसमारोहः, which are acc. to Rang. बिल्ववल्मीकमृत्तिकादिसामग्री; to this may be added all food grains, juices etc.' भद्रपीठम्, a seat of gold. Cf. हैमं च राजतं ताम्रं क्षीरवृक्षमयं च वा । भद्रासनं प्रकर्तव्यं सार्वहस्तसमुच्छ्रितम् । सपादहस्तमानं च राज्ञो माण्डलिकान्तरात् ॥ (देवीपुराण quoted by Pandit). l. 7. कुलधुरधरः, (literally, the bearer of the yoke of the family), the best or foremost man in the family.

St. 21. Construe the last two pādas : लोककान्तैः गुणैः त्वं पितुः अनुरूपः भव; ते अतिशयिनि वंशे आशिपः समाप्ताः (एव). (मालिनी). The poet enumerates here a list of famous sons, who successively adorned the great वंश, to which Prince आयुस् belonged, the genealogical order being ब्रह्मा, अत्रि, इन्दु, बुध (also called बौध्न), देव (i. e. पुरुवरस्) and आयुस्. This and the following eulogistic stanza most probably allude to a contemporary event. Cf. 'The fifth act of Vikramorvśī which describes the inauguration of Āyus as Yuvarāja or heir-apparent distinctly refers to a similar ceremony, which must have been performed during the latter part of the reign of Candragupta II...Dr. Keith says that the introduction of Āyus has spoiled the beauty of the last act...Kālidāsa has done it deliberately to honour his patron Kumāragupta.'—(S.C.De, Kālidāsa and Vikram. p. 473). अतिशयिनि, (from root शी with अति, to surpass), 'सर्वोत्कर्षशालिनि' Rang. आशिपः समाप्ताः—'The speaker means that the highest

blessing he can wish to the young prince is that he should become like his father, because all the blessings he can think of are already there in the family.' (Pandit). Raṅg. well brings out the significance of the Stanza. *अष्टादिपुत्रवः पर्यन्तेष्वखिलपूर्वगुणसमूहो यथा-भूता त्वय्यपि भूयादिति भावः ।* The grand style of this and the following stanza is notable

St. 22. Construe : उन्नतानां पुरस्तात् स्थिते अस्मिन् नव पितरि, अनाकम्प्यधैर्ये स्थितिमति च त्वयि, विभक्ता राज्यलक्ष्मीः आधिकतरम् इदानीं राजने-
हिमवति जलार्धं च व्यस्ततोया गङ्गा इव. (मालिनी).

The main idea of the stanza is that royal glory (राज्यलक्ष्मा) though divided equally between the son and the father, now shines all the more. The उपमा in the last line well brings out this sense. स्थितिमति=मर्यादायुक्तं (Raṅg.), preserving the स्थिति (social order, etc.) i.e. doing his duty properly. अनाकम्प्यधैर्ये, he whose courage is unshakable. The adjectives उन्नतानां पुरस्तात् स्थिते, स्थितिमति, धैर्ये are also applicable in the case of 'हिमवत्'. व्यस्ततोया, व्यस्तानि तोयानि यस्याः सा । The play of of the poet's fancy in describing the Ganges as distributing her waters between the Himālayas and the sea is noteworthy.

P. 170. l. 16. ज्येष्ठमातरम् ~~मभिवन्द्य~~, this remark of उर्वशी shows her really noble and considerate nature.

St. 23. (अनुष्टुभ्). महासेनः, महती सेना यस्य असौ, the name of कार्तिकेय, the son of Śiva. Cf. कार्तिकेयो महासेनः शरजन्मा पञ्चाननः । Amara. His birth is the central theme of Kālidāsa's famous Mahākāvya कुमारसंभवम्. पाकशामनः—Indra's name, because he killed a demon named पाक.

St. 24. Construe : परस्परविरोधिन्योः श्रीसरस्वत्योः एकसंश्रयदुर्लभम् मंगलम् सताम् भूतयै मदा अस्तु. (अनुष्टुभ्).

परस्परविरोधिन्योः, opposed to each other ; that wealth and learning hardly go together seems to be Kālidāsa's experience. Cf. निर्गर्गभिन्नास्पदमेकसंस्थमस्मिन्द्रयं श्रीश्च सरस्वती च । Raghu. VII. 39. संगतम्=सिलनम् (Raṅg). This is the भरतवाक्य of the play. Just as

a Sanskrit drama begins with a benediction, so also it ends with one. भरतवाक्यम्, भरतानां वाक्यम्. When the drama is over and the assumption of different characters falls off, all the भरतः (the actors) together utter this Stanza in a chorus. Note that भरतवाक्यम् is a stage-direction. Cf. 'भरतवाक्यम् नटवाक्यम् । नाटकाभिनयसमाप्ता नटनाशीर्दीयते इत्यर्थः । प्रस्तावनानन्तरं नटवाक्याभावाद्ब्रह्म भरतवाक्यमिदमुक्तिः ।' राघवभट्ट (com. on Śāk.).

NOTES TO APPENDIX I

Act IV

प्रावेशिका=प्रवेशसूचिका (Raṅg.), introducing a character. आक्षिप्तिका—a particular air or song sung by a character while approaching the stage, defined by Bharata as: 'चञ्चत्पुटादितालैर्न मार्गत्रयविभूषिता । आक्षिप्तिका स्वरपदप्रयिता कथिता बुधैः ॥' [ताल is rhythm or timing in music; मार्ग is the style of singing, dancing or acting, and स्वर is the tone.] This air was accompanied with dancing and the musical marking of tune.

Raṅg. points out that the St. is to be interpreted: (i) as the lamentation of Citralekhā 'who is distressed owing to separation from Urvaśī; or (ii) as Citralekhā's address to Sahajanyā. The former is here referred to as a female swan. The St. must be supposed to be spoken by an unseen person behind the curtain. सरवरसङ्गे-उत्सङ्ग, surface.

द्विपदिका=गीतिविशेषः (Raṅg.). He further remarks 'हंसायुगलान्योक्त्या स्वपाडातिशयं वर्णयति ।', and quotes Bharata's definition of द्विपदिका—द्विपदिका might have been used here in the sense of some movement.

St. 2. 'दुःखलिध्वजं आर्जय, overwhelmed with. वाहोर्गिगणं, वाष्पावबालितं, filled with, flooded with. जम्भलिका is, according to Raṅg, a गीतिविशेषः, a kind of song. Bharata defines it as 'उद्वाहो द्विःमकुट्टकखण्डे द्विःशकलाऽथ वा । यत्र ध्रुवो द्विराभोगो ध्रुवेऽमुक्तिः स जम्भकः ॥'

St. 3. उद्धत, wet (Cf. Marathi ओला).

Note that Sahajanyā's speech does not seem to take any notice of stt. 2-3, which apparently form part of Citralekhā's speech. They are either spurious or must be presumed to have been sung behind the curtain.

St. 4. Raṅg. points out that खण्डधारा is a गीतिविशेष and quotes: 'यद्वीति गुणचर्या च रागेण कीडनेन च । तालेन सा खण्डधारा यष्टिकेन प्रकाशिता ॥' He further observes: 'हंसन्यापदेशेन पुनःस्वावस्थामाह-।'

It should be noted that हंसी is a covert reference to चित्रलेखा and her companion.

St. 5. Raṅg.'s remark is quite to the point : राजान्योक्त्या त्रायाविरहयासितस्योदमनस्य पुरुषवमो रङ्गभूमावाक्षितिकया प्रवेश सूचयति ।...

This St. introduces the King, who is pointedly referred to under the guise of the description of the lord of elephants. The verse is sung behind the curtain either by the king or by some one else.

St. 6. Raṅg. introduces the St. thus : 'हंसान्यापदेशेन राजा स्तवदुःखातिरेकमाह-1' This and similar remarks of the Commentator are eloquent; according to him, at least, these stts. formed a part of the King's soliloquy. This particular st. bears little connection with the context; along with the other stts. that follow, it is mainly a repetition of the contents of the Sanskrit Stanza immediately preceding.

St. 8. 'चर्चरीसंज्ञो गीतिविशेषः । यदुक्तम्—

दुतमध्यलयं ममाश्रिता पठति प्रेमभरानर्दी यदि ।

प्रतिमण्डकरासकेन वा दुतमभ्या प्रथमा हि चर्चरी ॥

मौमो वा प्रतिमण्डकः लब्धादितालो लोकेसौ रास इत्यभिधीयते ॥' (Raṅg.).

चर्चरी is a strain which an actor or actress,—apparently चर्चरी is peculiar to women,—sings under the stress of passion in a tone of the low, middle or the high pitch.

This verse is admitted, on all hands, to be sung by the King. We cannot do anything better than quote Mr. Pandit : 'This Stanza it must be admitted has a place of its own, as it were, in the context where it occurs, though we could very well do without it. It also has a claim to be part of the soliloquy, containing one of the King's own sentiment (s?).'

St. 9. वमन्तवर्णनेन जलधरसमयप्रत्यादेशमाह—1' (Raṅg.)

But for the fact that the King might have been madly dancing like the Kalpataru, there does not appear to be any distinct purpose served by the St. in this context.

St. 10. पाठ and भिन्नक are technical terms in music ; cf. Raṅg:—पाठो वाद्याक्षरोत्तरः इति भरतः । भिन्नको रागविशेषः । तथा चाह भरतः—पङ्कजमन्यमिकोत्पन्नो भिन्नको मध्यमो बहुः । पङ्कजग्रहांशो मन्यामो मन्द्रसोऽन्तोऽथवा भवेत् । पङ्कजादिमूर्धनः शुद्धः संचारिणि स काकलिः । प्रसन्नादियुतो दानवारे रौद्रेऽद्भुते रमे ॥ दिनस्य पश्चिमे यामे प्रयोज्यः सोमदेवतः ॥ पाठ appears to be a combination of letters in drum-beating ; भिन्नक is the name of a Rāga. Raṅg. remarks: ' गजान्योक्त्या स्वावस्थामाह । ... अमर्ताव्याहारः ।'

खण्डक is explained by Raṅg. as a ' गीतिविशेषः ' ; he quotes:—
' विरहव्याघ्रता या तु पठेद् गीतिं कुशीलवी । प्राकृतेन प्रवन्धेन खण्डकः स उदाहृतः ॥'

St. 11. Raṅg. points out that the गजान्योक्ति is still continued, and that we have herein a description of the King's condition. विसृण-णा, distress: ' खिदेविसृः ' इति विमृगदेजः ।

तेना, a note introductory to a song. According to Raṅganātha, it is a particle indicative of auspiciousness. He quotes Bharata:—' ॐ तन्मादिति निर्देशात् तत् त्वमस्यादिवाक्यतः । तदिति ब्रह्म तेनायं ब्रह्मणा मङ्गलात्मकः । लक्षितस्तेन तेना ॥ ' अन्यत्रापि ।

तेकारः अंकरः प्रोक्तो नाकारश्च उमा तथा । गीतादा तेन वक्तव्य तेना इत्यक्षरद्वयम् ॥

St. 12. The St. वह्नि &c., referring to the peacock is merely a repetition of the Sanskrit Śloka नीलकण्ठ ममोत्कण्ठा etc. ' The direct and immediate connection is clear only between यावदेतं शृच्छामि and नीलकण्ठ ममोत्कण्ठा &c., unless we suppose that the King owing to fatigue or to the distressed state of his mind remains silent all the time that somebody repeats the Prākṛt verses, and then all of a sudden resumes his soliloquy by addressing the peacock by नीलकण्ठ &c.' (Pandit). निःसम्महि= निःशामय, from नि + शम् 10 U. to hear.

चर्चरिकोपविश्य, Raṅg. explains चर्चरिका here as a particular movement or rhythm. Cf. ' ...चर्चरिका गतिविशेषः । तालविशेषो वा । यभाण भरतः । विरामान्तद्वतं द्वन्द्वं लघुन्यथौ च चर्चरी । '

गुरुक is a kind of dance or song, ' नृत्यविशेष ' or ' गेयविशेष ' according to the Com., which adds: पञ्चमजरिरागतं यद् द्रुतमध्वेन

लयेन यत्प्रयुक्तम् । प्रतितालयुते च नर्तनं तत्तुरकाख्यं मुनये शिवेन दत्तम् ॥
लघुर्द्वैतद्वयं यत्र प्रतितालः प्रकीर्तितः ॥

St. 13. 'गजान्यापदेशेन पुनः स्वावस्थामाह ।' (२०).

The Vidyādhara-kānana must be some part, so called, of the forest where the King is roaming. अम्बरमाणे=अम्बरमानेन; Raṅg. paraphrases it by 'अतिविशाल इत्यर्थः,' and calls this उपलक्षणे नृतीया, हेले हेले—'आदरे द्विरुक्तिः संबोधने' (२०).

St. 14. कान्ति=कान्ते, construed as an adjective qualifying नन्दनवन by Raṅganātha.

बलन्तिका is a kind of Rāga. The Com. quotes from the संगीतमन्त्रः—बलन्तिका तदुपाङ्ग स्याद्विहीना मन्द्रदेवता । संन्यासांशग्रहे (?) ह्यायं गङ्गारे शास्त्रिणोदिता ॥

चामकेन—'वामक पार्श्वस्थितवस्त्ववलोकने संस्थानविशेषः । यदुक्तम् । धुतेन शिखा यन्तु पार्श्वेन वलितेन वा । तद्वामकं वै करणं पार्श्वस्थस्यावलोकने ॥' (२०).

St. 15. विसंतुल=विसंष्टुल, unsteady, faltering.

The passage does not fit in well with the context; one may reasonably expect अहो धिक् etc. to follow परिक्रम्य.

Raṅg. introduces St. 15 with the remark, 'द्विपान्यापदेशेन स्वदुःखातिरेकमाह ।', and St. 16 with: 'उन्मादातिशयवशात्पुनस्तमेवार्थमाह—'

ककुभेन पटुपभङ्गाः, 'ककुभाख्यरागेण । उक्तं च भरतेन । मध्यमापञ्चमी-धैवत्युद्भवः ककुभो भवेत् । धांशग्रहः पञ्चमान्तो धैवतादिकमूर्च्छनः ॥ प्रसन्न-नन्धाराहिभ्यां करुणं यमदैवतः । गेयः शरदि ॥'.

Kakubha is the name of a rāga; उपभङ्ग is a division of a song (अवच्छेद). The verse with its six divisions is to be sung in the Kakubha rāga.

कुटिलिका and मल्लवटि are kinds of dancing gestures, explained as नाट्यविशेष by रङ्गनाथ. He further quotes on कुटिलिका: 'रागेण रहितं यन्तु नार्धमन्तलिकायुतम् । भार्घवैव च तन्नाट्यं कुटलिसंज्ञकं मतम् ॥ अर्धमन्तलीलक्षणं तु—उपेतापमृता पादौ वामश्चेद्वेचितः करः । कव्यामन्यस्तादार्धमन्तलीलक्षणं ॥ नाट्यशास्त्र (IV. 88) defines अर्धमन्तलि as—स्वलिता-पमृता पादौ वामहस्तश्च रेचितः । सव्यहस्तः कटिस्थः स्यादर्धमन्तलि तत्सुतम् ॥ It appears from this that the rāga or musical mode was

totally absent from the कुटिलिका, and that it was purely a dancing posture, with special reference to the position of the hands and feet.

St. 18. मम्मर=ममेर, the rustling sound of leaves etc. Cf. Kumār. III. 31. 'मदोद्धताः प्रत्यनिलं विचेरुर्वनस्थलीममेरपत्रमोक्षाः ।'; Raghu. VI. 57: तीरेषु तालीवनममेरेषु ।'.

द्विलयान्ते—लय is the harmonious combination of dancing, singing and instrumental music ('नृत्यगीतवाद्यानां साम्यं लयः १'). Raṅg. adds: तस्य च त्रैविध्यमुक्तमन्यत्र । द्रुतो मध्यो विलम्बश्च लयः स त्रिविधो मतः । The precise sense of द्विलय is uncertain. That musical mode or Rāga was absent from the कुटिलिका and मल्लवटी is clear from their definitions given above; नृत्य cannot be said to be absent, for it is of their very essence: nor can there be any force in maintaining that the verse, thus meant to be recited to the accompaniment of special *dancing postures*, if at all genuine, was sung behind the curtain !

अर्धद्विचतुरस्रकः—नन्द्यावर्तापरनामकः संस्थानविशेषोऽर्धचतुरस्रकः । स च द्विवारं कृतत्वादध्वद्विचतुरस्रक इत्युच्यते । लक्षणं तु ।—अस्यैव चेच्चरणयोरन्तरं स्यात्पङ्कटशुल्कम् । वितास्तिमात्रमथवा नन्द्यावर्तं तदुच्यते ।' (२०). It appears to be some posture of the body or gesture in dancing, and not a गीतिविशेष.

St. 20. Raṅg. introduces the vs with the remark: कमल-सेविनि भ्रमरे प्रणयं करिष्ये इत्युपक्रम्य अनन्तरं दृष्टं हंसं वर्णयति।

चतुरस्रकं is a particular posture of the body or some gesture in dancing. Raṅg. quotes:—नन्द्यावर्तस्थयोरर्थो भवेदष्टादशाङ्गुलम् । अन्तरे चतुरः स्थानं चतुरस्रं तदेदितम् ॥. Bharata seems to be referring to the position particularly of the arms, in dancing, by the term चतुरस्रक. Cf. 'अत ऊर्ध्वं प्रवक्ष्यामि हस्तान् नृत्तसमाश्रयान् ।.....॥ समानकूर्परांसौ तु चतुरस्रौ प्रकीर्तितौ ।' N. S. IX. 173-4.

St. 21. Raṅg. observes; गजान्यापदेशेनाह—। The verb भ्रमति has to be supplied. The verse refers to the bees that were attracted by the smell of the ichor flowing down the temples of the elephant and were hovering about them.

स्थानकेन—Raṅg. explains the term as an आलापविशेष, and adds: तथा चाभाषीद्वरतः—‘स्थानकं तद्वदेव स्यात्पृथग्भूतविदारिकम्’ इति । तद्वदिति प्रकृतालापवदित्यर्थः । स्थानकं may mean (i) a mode of recitation; cf. N. Ś. XXVIII. 13 ff, or (ii) a particular position of the body; Cf. N. Ś. XIII. 159-70.

St. 22. पदं is read as पै by Raṅg.; he explains it by परं or त्वाम्. This पदं later became in Marathi a meaningless ‘pādapūraṇa’ particle introduced for the sake of metre. Cf. आडका मग ना थीअनंत । पार्थातिं अमे ह्यणतु । पै गा तू योगयुक्तु । जालासि आतां ॥ (ज्ञानेश्वर, VII. 1) पथ विज्ञानं काय करावें । ऐसैं घेसी जरी मनोभावें । तरी पैं आयां जाणावें । तेंचि लागे. (V. II. 3.). ललितअवहारे, by a sportive blow. i. e. dealt without exertion. संमुहजन्ती (संमोहयन्ती) is the reading of Bollensen.

खण्डिका is a kind of song or air in music, a ‘गीतिविशेष’, according to Raṅg., who quotes : पर्यार्यण शनैस्तिर्यङ्गतमुक्तं धुतं शिरः । श्रीगणकुम्भतालैर्न निबद्धा खण्डिका सता ॥ He further points out that the खण्डिका is a गद्यभेद as well, and quotes from Bharata;—खण्डी गणेश-देवत्या सात्वती वृत्तिमाश्रिता । श्वेता हास्यकृदारब्धा वैदर्भीभङ्गिसम्भवा ॥

St. 23. कोलः, a boar, Raṅg. points out how the king is here referred to under the guise of the description of a boar (वराहान्यापदेशेनाह-),

St. 24. किनरः—(कुत्सितः नरः, a bad or deformed man)—A mythical being with a human figure and the head of a horse.

St. 25. क्षुभिताकरुणविहङ्गमे—The birds are said to be merciless because they are indifferent to the plaintive queries of the King, and also because they cause torment to his mind by their imitation of the gait, voice etc. of his beloved (Cf. ‘त्रियागनिस्वराद्यनुकरणेन मर्त्याडकत्वादकरुणाः. ॥’ (Raṅg) Raṅg. divides सुन्दरिणण as सुन्दरि एण (सुन्दरि एनया), and understands ण in the second pāda as नत्या. ‘एनया नत्या प्रसीद । प्रसादे रचय ।’—Be pleased with this obeisance. सुसर्तिरिसमुसुभए, ‘eager for the banks of the heavenly river (Ganges)’; Raṅg. explains as ०सुकौणके, having a love-lorn stag (एण) on your bank. The river is here conceived as being identical with उर्वशी.

St. 26. Rang.:—उन्मादातिगयवशगो नदी समुद्रत्वेन कलयस्ते न नर्नकन्वेन वर्णयति । Under the influence of madness the King fancies that he is standing on the shore of a sea. The violent easterly gale made the waters rush into the whole of the bed and dash against the banks. The King imagines that the sea is performing a dance and the waves striking against the banks at regular intervals appear to beat the time to the dance. At the same time the sky is overcast with the new rain clouds and thus presents a gloomy appearance.

पुन्वदिसा० —A dancer throws up his hands; the sea does the same by tossing up its waves, raised by the violent eastern wind. मेहअ अङ्गे — The king is presumably referring to the appearance of the supposed sea before him, and not to the clouds gathering overhead. The expression may, therefore, mean (1) मेहसदिसअङ्गे, 'with a body that is of azure colour.' (Pandit); (2) limbs in the form of clouds reflected in water.

हंसविहङ्गमकुङ्कुम..., a dancer ties to his feet small bells which make a jingling sound as he strikes the earth with his feet in the course of his dance. In the case of the sea, the ornaments were the noisy flamingoes and the saffron coloured conch-shells. करिमअराउल..., a dancer wears garlands of flowers etc.; in the case of the sea, the black lotuses served that purpose.

वेलासलिल०—This pāda is apparently superfluous, being a feeble repetition of the first pāda. The following pāda has to be taken by itself as it 'does not seem to refer to the dancing sea but to be an independant description of the cloudy sky that accompanied the dancing.' (Pandit.) Prof. Karmarkar frankly confesses that this verse does not seem to be genuine.

St. 27. Rang.: मृगमनुयुङ्क्त । The various epithets are meant to be descriptive of उवशी.

St. 28. Rang.: गजान्यापदेशेन पुनराह... । It should be noted that Rang. scrupulously points out every now and then that

there is अन्योक्ति employed and that the King himself recites the stanza.

पण्डितयध्वासाहभ्रो,=प्रणयिनीवद्धाशोकः, is rendered by Rang. also as °द्धास्वादः; or °द्धासादिनः; आस्वादः— attachment, love. The latter is explained thus: प्रणयिन्या बद्धः अर्थात् स्वविरहेण अत एव आसमन्तात् सादितः कृशीकृतः इत्यर्थः ।

St. 29. रण्णेषिणुकरमि=अरण्येन विनाकरोमि, 'I shall keep her away from the forest,' गिम्भन्ती=निर्ध्वान्त, निर्गता भ्रान्तिर्यस्मिन्कर्मणि यथा स्यात्तथा, without a mistake, undoubtedly. कलन्ती=कृतान्ताम्, the cruel one. Rang. explains:—(१) स्वविरहेण पीडादायिकाम्; (२) कृतः अन्तः अर्थात् युवस्य यया; (३) कृतार्थोत्स्वायत्तीकृतां तामुर्वशीम् । Rang. notices the variant दाहकं ती=either (१) दाहकृतां तां; or (२) दाहकृते ताम्, explained by him as 'विरहजन्यतापजन्तिकाम् (दाह + rt. कृ) संयोगे च दाहं कृन्ततीति (दाहं + rt कृत्) व्युत्पत्त्या दाहनाशिकामित्यर्थः ।'

St. 30. The King is, as it were, supplying to his beloved an exhaustive list of the objects addressed by him. Surely this St. can, by no stretch of imagination, be said to have been uttered by anybody else. The only object missing in the list is the जलधर.

St. 31. Rang. : हंसान्यापदेशेनाह...।

सेल्लापत्तविमाणभो=स्वेच्छाप्राप्तविमानः, the wish was expressed in St. 43 of the Text. The King and उर्वशी leave the stage while presumably the former sings the खण्डधारा air. It passes our understanding how and why the song which by अन्योक्ति describes the state of the King should be sung behind the curtain, while the two lovers retrace their steps, tongue-lied, even when they have met after such a long separation !

APPENDIX II

Technical Terms from Sanskrit Dramaturgy

नान्दी — usually consists of a stanza or stanzas and stands at the beginning of a Sanskrit drama. According to Sanskrit dramaturgy, certain ceremonies, together 'known as the पूर्वरङ्ग, are to precede the actual performance of a drama. Bharata's नाट्यशास्त्र gives minute details about the पूर्वरङ्ग and the नान्दी belongs to one of its many अङ्ग described at length in chapter V of the नाट्यशास्त्र. The word नान्दी is derived from the root नन्द् as will be seen from 'देवद्विजनृपादीनामाशीर्वचनपूर्विका । नन्दन्ति देवता यस्यां तस्मान्नान्दीति क्रीतेति ॥'. The following stanza gives an interesting explanation of the term: 'नन्दी वृषः कोऽपि महेश्वरस्य रङ्गत्वमादौ किल खे जगाम । तद्रङ्गमुद्दिश्य कृतां तु पूजां नान्दीति तां नाट्यविदो वदन्ति ॥'. For additional information the following quotations from works on dramaturgy will be found useful.

यन्नाट्यवस्तुनः पूर्वं रङ्गविधोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥
आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥—S. D. VI. 22, 24.
सूत्रधारः पठेन्नान्दीं मध्यमं स्वरमाश्रितः ॥
ततः पदैर्द्वादशाभिः अष्टाभिर्वाप्यलंकृताम् ।
नमोऽस्तु सर्वदेवेभ्यो द्विजातिभ्यः शुभं तथा N. Ś. V. 106, 107.

सूत्रधारः — The stag-manager. His qualifications as regards his learning and efficiency are often described. The following two stanzas explain the significance of his name :

नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतात्यर्थं सूत्रधारो निगद्यते ॥
आसूत्रयन् गुणानेतुः कवेरपि न वस्तुनः ।
रङ्गप्रसाधनग्राहः सूत्रधार इहोदितः ॥

Read also the following stanzas from मातृगुप्त quoted by Raṅg:—

चतुरां नाट्यनिष्ठातोऽनेकभाषासमावृतः ।
 नानाभाषणतत्त्वज्ञो नातिशास्त्रार्थतत्त्ववित् ।
 वेपोपचारचतुरः पौरपणविचक्षणः ।
 नानागतिप्रचारज्ञो रसभावविशारदः ।
 नाट्यप्रयोगनिपुणो नानाशिल्पकलान्वितः ।
 छन्दोविधानतत्त्वज्ञः सर्वशास्त्रविचक्षणः ।
 तत्तद्गीतानुगलयकलातालावधारणः ।
 अवधाय प्रयोक्ता च योक्तृणां मुपदेशकः ।
 एवंगुणगणोपेतः सूत्रधारो निगद्यते ॥

पारिपार्श्वकः—परिपार्श्वम् व्याप्य वर्तते अस्ती । (परिपार्श्व=पार्श्व, the back side). Raig. quotes the following stanza-

सूत्रधारस्य पार्श्वे कः प्रवदन्कुरुतेऽर्थनाम् ।
 काव्यार्थसूचनालापं स भवेत्पारिपार्श्वकः ॥

प्रस्तावना —

नटी विदूषको वाऽपि पारिपार्श्वक एव वा ।
 सूत्रधारेण सहिताः संलाप यत्र कुर्वते ॥
 चित्रं वाक्यैः स्वकायोक्तैः प्रस्तुताक्षेपिभिर्मितः ।
 आमुखं तत्तु विज्ञेय नाम्ना प्रस्तावनापि सा ॥ S. D, VI. 31, 32

प्रस्तावना is also known as आमुखम्.

विष्कम्भकः } All the incidents in the plot (वस्तु) of a drama
 and } cannot be represented on the stage, both on
प्रवेशकः } grounds of economy and propriety. Such material,
 unworthy of actual stage-representation, is
 suggested to the audience by means of certain
 dramatic devices, Preludes (विष्कम्भक) and Inter-
 ludes (प्रवेशक) being the most common and
 suitable ones for the purpose. D. R. well explains
 these devices;—

द्वेधा विभागः कर्तव्यः सर्वस्यार्पाह वस्तुनः ।
 सूच्यमेव भवेत्किञ्चिद्व्यश्राब्धमथापरम् ॥
 अर्थोपक्षेपकैः सूच्यं पञ्चभिः प्रतिपादयेत् ।
 विष्कम्भकचुलिकाङ्कस्याङ्कावतारप्रवेशकैः ॥ D. R. I. 56. 58.

A विष्कम्भक is defined in the following :—

वृत्तवर्तिप्यमाणानां कथांशानां निदर्शकः ।

संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥

एकानेककृतः शुद्धः संकीर्णो नीचमध्यमैः । D. R. I. 59-60.

A प्रवेशक is almost the same as a विष्कम्भक but only with a slight difference.

तद्वदेवानुदात्तोक्त्या नीचपात्रप्रयोजितः ॥

प्रवेशोऽद्भुतस्यान्तः शेषार्थस्योपसूचकः । D. R. I. 60-61.

The points of difference between the two may be stated as follows:—

(a) A विष्कम्भक can be शुद्ध or संकीर्ण—शुद्ध or pure is that in which one or two मध्यम (second rate) characters take part, while the संकीर्ण or mixed is that in which the characters are both मध्यम , and नीच (low). In the प्रवेशक no such distinction is possible, since all the characters there are नीच.

(b) A विष्कम्भक may be in Sanskrit or Prākṛt, while a प्रवेशक is only in Prākṛt. This distinction follows as a matter of course from what we have noticed above, viz. that a प्रवेशक is always नीचपात्रप्रयोजित.

(c) A विष्कम्भक may come at the beginning of even the first act, while a प्रवेशक can come only *between two acts*.

नाट्योक्तिः—The speeches assigned to the characters may be spoken in a number of ways. They are suggested by means of stage-directions like स्वगतम् etc. These are defined and explained below.

प्रकाशम् } A प्रकाशम् speech is intended to be heard by *all*
and } the characters present on the stage, while स्वगतम्
स्वगतम् } is a sort of a short monologue for the purpose of
giving vent to the thoughts of the character and
not intended for other characters on the stage;

it goes without saying that all speeches without exception are heard by the audience.

नाट्यधर्ममपेक्ष्यतत्पुनर्वस्तु त्रिषेव्यते ।

सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

सर्वश्राव्यं प्रकाशं स्याद् अश्राव्यं स्वगतं मनम् ॥ D.R.I.63-64.

जनान्तिकम् } These speeches are somewhat mid-way between
and } स्वगतम् and प्रकाशम् : they are intended to be heard,
अपवारितम् } *not by all* present on the stage, but by *some only*,
whose attention is directed by means of a sign
like the त्रिपताक* (the raising of three fingers) etc.
त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् ।

अन्योन्यामन्त्रणं यत्स्याज् जनान्ते तज्जनान्तिकम् । D.R. I. 66.

.....तद्वैदपवारितम् ।

रहस्य तु यदन्यस्य परावृत्त्य प्रकाश्यते ॥ S. D. VI. 138.

The difference between the two is not well defined. However, it appears that अपवार्य is used only for a small speech, where some secret is given out, while जनान्तिकम् is used for a sort of a mutual whisper by stopping the course of the conversation.

आकाशभाषितम्—This is a speech of a character *not present* on the stage, but reported by the character present who pretends to see somebody in the distance, shouts out a question, gesticulates having heard the reply and repeats it with words like 'किं ब्रवीषि' etc.

किं ब्रवीष्येवमादि चिना पात्रं ब्रवीति यत् ।

श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम् ॥ D. R. I. 67.

विदूषकः—This is a familiar character in Sanskrit dramas. He is the prototype of the clown in the Shakes-

* Vide 'पताके तु यदा वक्रानामिका त्वङ्गुलिर्भवेत् । त्रिपताकः स विज्ञेयः...॥' N. S. IX. 27.

pearean drama. He usually puts on a comic dress, has a deformed appearance and bears names like वसन्तक, माणवक etc.

कुसुमवसन्ताद्याभिद्यः कर्मवपुर्वेपभाषायैः ।

हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः ॥ S. D. III. 42

विकृताङ्गवचोवेषैर्हास्यकारी विदूषकः । सुधाकर.

कञ्चुकिन्—The chamberlain. He is the chief officer in the royal harem, is old and gray and commands the respect of all. His speeches are usually full of wisdom that comes of ripe experience.

ये नित्यं सत्यसंपन्नाः कामदोषविवर्जिताः ।

ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः ॥ मातृगुप्त.

अन्तःपुरचरो वृद्धो विप्रो गुणमणान्वितः ।

सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।

जरावैक्लव्यशुक्लेन विशद् गात्रेण कञ्चुकी ॥—भरत.

Appendix III

SUBHĀṢITAS OCCURRING

IN THE VIKRAMORVAŚĪYAM

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APPENDIX IV

A NOTE ON METRE

1. A stanza or *padya* is a combination of four *pādas* or quarters, which are regulated either by the number of syllables (अक्षरस) or the number or syllabic instants (मात्रास). The regulation of verse by accent is unknown to Sanskrit prosody.

2. A पद्य is either a वृत्त or जाति. In a वृत्त the metre is regulated by the number and position of syllables in each *pada* or quarter; while in a जाति it is regulated by the number of syllabic instants in each *pada*, आर्या and गीति being the most common instances of the latter. According to the rules of Sanskrit prosody a पाद or quarter is the metrical unit. When the *pādas* in a पद्य are of the same character, the metre is called a समवृत्त, to which type most of the metres conform; when alternate *padas* correspond, the metre is called अर्धसमवृत्त, which rather rarely occurs, अपरवृत्त being one of such metres found in our play (II 22); when the *pādas* are dissimilar, the metre is called विषमवृत्त.

3. A syllable is as much of a word as can be pronounced at once, that is, a vowel with or without one or more consonants. A syllable is लघु 'short' or गुरु 'long', according as its vowel is 'short' or 'long.'

The vowels अ, इ, उ, ऋ, ए and लृ are short and the rest long. The quantity of a syllable is determined by the vowel it ends in. But if a light syllable be followed by an *Anuswāra* or *Ṭsarga* or by a conjunct consonant the syllable is made 'long'. A syllable at the end of a quarter may be short or long as the exigency of the metre requires it. सात्तुस्वारथ दीर्घश्च विसर्गो च गुरुर्भवत् । वर्णः संयोगपूर्वश्च तथा पादान्तगोपि वा ॥

In metres regulated by मात्रास, one मात्रा is allowed to a short vowel, and two to a long vowel. A short syll. is marked as ~,

and a long one as —. The following letters are symbols representing different triads (गणः) of short and long syllables:—

य ॐ—, र ॐ—; त ॐ—; भ ॐ—; ज ॐ—; स ॐ—

न ॐ—, ग represents a long syll. and ल a short one

The following couplet will help the student in remembering the long and short syllable forming each Gana—

आदिमन्थावसानेषु यरता यान्ति लाघवम् । भजसा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥

4. Each pāda has a stop or caesura named यति by Sanskrit writers. Some metres have more than one stop also, for example, a metre of 21 syllables has 3 यतिस, each coming after the 7th syllable. For the sake of scanning metres (known as वृत्तः), eight गणः or syllabic feet have been devised and they are distinguished by particular syllables being short or long.

5. The following are the metres occurring in this play:—

अनुष्टुभ्, इन्द्रवज्रा, उपजाति, औपच्छंदसिक, अपरवक्त्र, हुतविराम्यत, वंशस्थ, पुष्पिताम्रा, प्रहर्षिणी, मञ्जुभाषिणी, वसंततिलका, मालिनी, पृथ्वी, मन्दाक्रान्ता, शिखरिणी, शार्दूलविकीर्णितम् and आर्या.

As Keith points out (Sanskrit Drama p. 166) the Āryā and Śloka (i. e. अनुष्टुभ्) occurring 29 and 30 times respectively, are of equal importance in our play, while the वसंततिलका and शार्दूलविकीर्णितम् come next in importance. The famous मेघदूत metre, viz. मन्दाक्रान्ता also occurs though not so often.

Their definitions and schemes:—

अनुष्टुभ्—अनुष्टुभ् or Śloka is defined as—पञ्चमं लघु सर्वत्र रासमं द्विचतुर्थयोः । गुरु षष्ठं च पादानां शेषेष्वनियमो मतः ॥ In an *Anuṣṭubh* the fifth syll. ought to be short and the sixth long in all पादः. The seventh should be short in the second and fourth पादः only. Other syllables are governed by no rule. Examples:—

I. 12, 13, 14; II. 4, 5, 15, 17; III. 9, 11, 18, 21; IV. 9, 14, 17, 18, 19, 21, 27, 31, 40; V. 1, 3, 7, 12, 14, 20, 23, 24.

वि. २१

उपजाति—अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयातुपजातयस्ताः ॥ A mixture of इन्द्र° and उपेन्द्रवज्रा (जतजास्तनो गौ । Sch. ज त ज ग ग) forms उपजाति. Exx. I. 17, 11, V. 2, 6.

अपरवक्त्र—Def. अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ । The odd quarter, which has 11 syllables, is scanned as न, न, र, ल, ग; and the even quarter, which has 12 syllables, is scanned as न, ज, ज, र. Ex. II. 22.

इन्द्रवज्रा—Def. स्यादिन्द्रवज्रा यदि तौ जगौ गः । (11 syllables; scheme—त, न, ज, ग, ग.) The caesura is after the fifth syllable.

{ दुर्ताविलम्बितम्—दुर्ताविलम्बितमाह नमौ भरौ । Sch. न, भ, भ, र. (4, 8)^{*} or (4. 4. 4.)

वंशस्थ or वज्रस्थविल—जतौ तु वंशस्थसुदीरित—जरौ । Sch. of G. ज त ज र. *Vamśastha* is a metre with twelve syllables for a foot. Exx. 1. 5, 9: III. 12, 13; IV. 7, 37, 39.

{ पुष्पिताग्रा—अयुजि नयुगरेफतो यकारो । युजि च नजौ जरगाश्च पुष्पिताग्रा । *Puṣpītāgrā* is an *Ardhasamavṛtta*, i. e. one of which the first and third and the second and fourth feet are alike. The uneven feet have twelve syllables each and the *ganās* न न र य, and the even ones have thirteen syllables each and the *ganās* न ज ज र followed by an extra long syllable. III. 3, 22.

प्रहर्षिणी—त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम् । Sch. म न ज र ग (3. 10.) I. 3.

मञ्जुभाषिणी—सजसा जगौ च यदि मञ्जुभाषिणी । Sch. स ज स ज ग. (6. 7.) IV. 33, 43..

वसन्ततिलका—उक्ता वसन्ततिलका तभजा जगौ गः । Sch. त, भ, ज, ज, ग, ग. I. 3; II. 14, 16; III. 19, 20; IV. 6. 11, 15; V. 9, 15, 16, 19.

मालिनी—ननमयतयुतेयं मालिनी भोगिलोकैः । Sch. न, न, म, य, त. 11. 6; IV. 10, 13, 22; V. 17, 21, 22.

^{*}The numerical figures indicate the caesura or pause, called यति, defined in 'यतिजिह्वेष्टविभ्रामस्थानं कविभिरुच्यते । सा विच्छेदविरामार्थः पदैर्वाच्या निजेच्छया ॥' (छन्दोमञ्जरी).

पृथ्वी—जसौ जसयला वसुप्रहयतिश्च पृथ्वी गुरुः । Sch. ज स ज स य ल ग.
(8, 9.) II, 11.

मन्द्राकान्ता—मन्द्राकान्ताम्बुधिरसनगैर्मोभनौ तौ गयुग्मम् । Sch. म, भ,
न, त, त, ग, ग. (4, 6, 7.)

I. 7; II. 1, III. 1; VI. 4.

शिखरिणी—रसै रुद्रैश्छन्ना यमनसभला गः शिखरिणी । Sch. य, म, न, म,
भ, ल, ग. (6. 11.) IV. 28, 34.

हरिणी—नसमरसला गःषड्वेदैर्हृयैर्हरिणी मता । Sch. न, स, म, र, स, ल, ग.
(6. 4. 7.) II. 10; III. 10; IV. 1, 20; V. 18.

शार्दूलविक्रीडितम्—सूर्याश्चैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।
Sch. म, स, ज, स, त, त, ग. (12. 7.)

I. 1. 4, 8; II. 7, 20, 23; III. 2, 15; IV. 2, 25, 38.

आर्या—This belongs to the class of metres regulated by
the number of *mātrās* or syllabic instants.

यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेपि ।
अष्टादश द्वितीये चतुर्थ्ये पञ्चदश सायो ॥

The first and third quarters contain 12 *mātrās* or syllabic
instants, the second 18, and the fourth 15. This can be easily
recognised.

APPENDIX V

Extracts from works relating to the story of Purūravas and Urvaśī.

(१) ऋग्वेद X 95

- [पुरु०-] हये जाये मनसा तिष्ठ धारे वर्चांसि मिश्रा कृणवावहे नु ।
न नो मत्रा अनुदितास एते मयस्करन् परतरे चनाहन् ॥
- [उर्व०-] किमेता वाचा कृणवा तवाहं प्राकमिषमुषसामप्रियेव ।
पुरुवरः पुनरस्त परेहि दुरापना वात इवाहमस्मि ॥
- [पुरु०-] इयुर्न श्रिय इषुधेरसना गोषाः शतसा न रंहिः ।
अवीरे कर्तौ वि दविद्युतचोरा न मायु चितयंत धुनयः ॥
- [उर्व०-] सा वमु दधती क्षशुराय वय उषो यदि वष्टयतिगृहात् ।
अस्ते ननक्षे यस्मिन्धाकान्दिवा नक्त श्रथिता वैतसेन ॥
त्रिः स्म माहः श्रथयो वैतसेनोत स्म मेऽव्यत्यै पृणासि ।
पुरुर्वोऽनु ते केतमाय राजा मे वीर तन्वस्तदासीः ॥
- [पुरु०-] या मुजृणिः श्रेणिः मुन्नआपिहृद्देचक्षुर्न ग्रथिनी चरण्युः ।
ता अजयोऽकृणयो न ससुः श्रिये गावो न धेनवोऽनवत ॥
- [उर्व०-] समस्मिज्जायमान आसत मा उतेमवर्धन्नद्यः स्वर्गूर्ताः ।
महे यत्त्वा पुरुर्वो रणायवर्धयन्दस्युहत्याय देवाः ॥
- [पुरु०-] सचा यदासु जहन्तीध्वत्कममानुपीषु मानुषो निषेवे ।
अप स्म रसंती न भुज्युस्ता अत्रसन्नथस्त्वृशो नाश्राः ॥
यदासु मर्तो अमृतासु निस्त्वृक्सं क्षोणीमिः क्रतुभिर्न वृक्ते ।
ता आतयो न तन्वः शुंभत स्वा अश्वासो न क्रीळ्यो दंदशानाः ।
विद्युन्न या पतंती दविद्योऽङ्गरंती मे अन्या काम्यानि ।
जनिष्ठो अपा नर्यः सुजातः प्रोर्वशी तिरत दीर्घमायुः ॥
- [उर्व०-] जनिष इत्या गोपीथ्याय हि दधाथ तत्पुरुर्वो म ओजः
अशांसं त्वा विदुपी सस्मिन्नहन्न म आशृणीः किमभुग्वदासि ॥
- [पुरु०-] कदा ससुः पितरं जात इच्छाश्चक्रवाशु वर्तयद्विजानन् ।
को दंपती समनसा वि धूयोदध यदग्निः क्षशुरेषु दीदयत् ॥

- [उर्व०—] प्रति ब्रवाणि वर्तयते अश्रु चक्रे कंददाभ्यै शिवायै ।
प्र तत्तं हिनवा यत्ते अस्म परेव्यस्त नहि मूर माप ॥
- [पुरू०—] सुदेवो अय प्रपतेदनावृत परावतं परमां गंतवा उ ।
अथा शयीत निरुतेरुपस्थेऽधैनं वृका ग्ममासो अद्युः ॥
- [उर्व०—] पुरूरवो मा सुथा मा प्र पत्तो मा त्वा वृकामो अशिवास उ क्षन् ।
न वै खैणानि सख्यानि संति सालावृकाणां हृदयान्येता ॥
यद्विरूपाचरं मर्त्येष्ववसं रात्रीः शरदश्चतस्रः ।
धृतस्य स्तोत्रं सकृदह आश्रां तादेवेद तातृपाणा वराणि ॥
- [पुरू०—] अंतरिक्षप्रा रजसो विमानांमुप शिक्षाम्युर्वशां वसिष्ठः ।
उप त्वा रातिः मुकृतस्य तिष्ठानि वर्तव हृदयं तायते मे ॥
- [उर्व०—] इति त्या देवा इम आहुरैळ यथेमेतद्भवमि मृत्युयधुः ।
प्रजा ते देवान्हविषा यजाति स्वर्ग उ त्वमपि मादयामे ॥

(२) शतपथब्राह्मण V. 12

उर्वशी हाप्सराः पुरूरवसमैल चक्रमे तं हाविन्दमानांवाच त्रिः स्म माहो वैतमेन
दण्डेन हतादकामां स्म मा निषयासै मा स्म त्वा नम्र दर्शमेप वै नः खीणामुपचार इति ।
सा ह अस्मिन् योगुवासापि ह अस्माद्गमिष्यास तावज्ज्योग्मास्मिन्नुवास । ततो ह
गन्धर्वाः समूदिरे ज्योग्वा इयसुर्वशी मनष्येष्ववात्सीदुपजानीत यथेयं पुनरागच्छेदिति ।
तस्यै हाविद्वर्धुरणा शयने उपवद्धास । ततो ह गन्धर्वा अन्यतरमुरणं प्रमेधुः । सा
होवाचावीर इव वत मे अजन इव पुत्र हरन्तीति । द्वितीयं प्रमेधुः । साह तथैवावाचाथ
ह अयमीक्षाचक्रे कथ नु तदवीरं कथमजन स्याद्यत्राहं स्यामिति स नम्र एवानूत्पपात
चिरं तन्मेने यद्वासः पर्यथास्यत । ततो ह गन्धर्वा विद्युत जनयांचक्रुस्तं यथा दिवैवं
नम्र ददर्श ततो हैवेय तिरोबभूव । पुनरैमीत्येत्तिरोभूतां स आस्था जल्पन्कुरुक्षेत्रं समया
चचारान्यतः प्लक्षेति विसवती तस्यै हाथ्यन्तेन वव्राज तद्ध ता अप्सरस आतयो
भूत्वा परिपुच्छविरे तं हेयं ज्ञात्वोवाचाय वै स मनुष्यो यस्मिन्नहमवान्समिति । ता
होचुस्तस्मै वा आविरयामेति । तथेति तस्मै हाविरामुस्तां हायं ज्ञात्वामिपरोवाद—
हये जाये मनसा इति ।

(३) बृहदेवता VII. 140-7

“पुरूरवसि राजर्षावप्सरास्तुर्वशी पुरा । न्यवसन् संविद कृत्वा तस्मिन्धर्म
चचार च ॥ तया तस्य च संवासमसूयन् पाकशासनः । पैतामहं चासुरागमिन्द्रवज्रापि
तस्य तु ॥ स तयोस्तु वियोगार्थं पार्श्वस्थ वज्रमवव्रीत् । प्राति भिन्धनयोर्वज्र मम
चेदिच्छसि प्रियम् ॥ तथेत्युक्त्वा तयोः प्राति वज्रां भिदति मायया । ततस्तय

विहीनस्तु चचारोन्मत्तचक्रपः ॥ चरन् सरसि सोऽपश्यदामिरुपामिवोर्वशीम् । सर्वा-
भिरुपामिरुपामिः पंचभिः पार्श्वतो वृताम् ॥ तामाह पुनरेहीति नेति सा त्वग्रवीन्नपम् ॥
तमुपहृत्य प्रीत्या दुःखात्मा त्वग्रवीन्नपम् ॥ अप्रायाहं त्वयाद्येह स्वर्गे प्राप्स्यसि मां
पुनः । आह्वानं प्रति चाख्यानमितरेतरयोरिदम् । संवादं मन्यते यास्क इतिहासं तु
ज्ञानकः । हय इति..... ॥”

(४) वेदार्थदीपिका (A Commentary of पङ्कजशिष्य on सर्वा-
नुकम्पणी—explaining the legend in connection with Rv. X. 95)

ग्लोर्वशीतिहासोत्र वैस्पष्ट्याय प्रवर्ण्यते । मित्रश्च वरुणश्चोभौ दीक्षितौ प्रेक्ष्य
नोर्वशीम् । नलचित्तौ ततश्चतौ कुमे निहितशुकौ ॥ तां शतवंतौ मनुष्यमोग्या भूम्यां
यग्निं ह । अत्रांतरं इल्लो राजा मनुपुत्रश्च संयुतः ॥ मृगयां संचरन्साधो देव्याः कडिं
विनेश ह । तत्र देवं गिरिमृता सर्वमोर्वरतोपयत् ॥ अत्राविशान्पुमान्बो स्यादित्युक्त्वा
तत्र चाविशत् । द्वाभूत्वा वीडितः सोमाच्छरणं शिवमञ्जसा ॥ इयं प्रसाद्यतां राजन्नित्युक्तः
अभुना नृपः । जगाम शरणं देवमात्मनः पुंस्त्वसिद्धये ॥ अकरोत्सा नृपं देवी घण्टासा-
न्नामपुंस्त्वकम् । ततः कदान्तिर्त्राकाले बुधः सौन्दर्यमोहितः ॥ अप्सरोभ्यो विशिष्टां तां
चक्रमे नृपयोपितम् । तत्रेलायां सोमपुत्राज्जातो राजा पुरूरवाः ॥ तमूर्वशी तु चक्रमे
प्रतिघ्नन्पुरे स्थितम् । तत्पादन्यत्र नमं त्वां दृष्ट्वा यामि यथागतम् ॥ सुताबुरणकौ तत्र
समीपे कुरु मे दृष्टम् । इति सा समयं कृत्वा रमयामास तं नृपम् ॥ चतुरब्दे गते रात्रौ
देवैरुणकद्वयम् । हतं तस्य भवि श्रुत्वा नम एव स भूपतिः ॥ उत्थाय जित्वागच्छेय-
मित्येव तल्पतोऽन्यतः । विद्युता दर्शितोऽथास्यै नम्र एव पुरूरवाः ॥ अथ सा नष्टसमया
ह्यूर्वशी तु दिव ययौ । तत उन्मत्तवद्राजा दिदृक्षुस्तामितस्ततः ॥ कुर्वन्नन्वेषणं
तोरं सरसो मानसस्य ताम् ॥ विचरंतीमप्सरोभिः सहापश्यत्पुरूरवाः ॥ पुनः स चक्रमे
भोक्तुमुर्वशीं पूर्ववन्नृपः । सा स्वशापस्य मुक्त्वात्प्रत्याचष्टे ब्रजेति तम् ॥

(५) मत्स्यपुराण २४

इलोदरं च धर्मिष्ठं बुधः पुत्रमर्जाजनन् । अश्वमेधशतं सायमकरोयः स्वतेजसा ।
पुरूरवा इति ख्यातः सर्वलोकनमस्कृतः ॥ अहन्यहनि देवेन्द्रं द्रष्टुं याति स राजराट् ।
कदाचिदाह्वयं रथं दक्षिणाम्बरचारिणम् ॥ सार्धमर्केण सोपश्यन्नीयमानामधाम्बरे ।
केशेना दानवेन्द्रेण चित्रलेखामथोर्वशीम् ॥ तं विनिर्जित्य समरे विविधायुधपाणिना ।
बुधपुत्रेण वायव्यमस्त्रं मुक्त्वा यजोर्ध्वना ॥ तथा शक्रोऽपि समरे येन चैव विनिर्जितः ।
मित्रत्वमगमद्वैदं दान्दिन्द्राय चोर्वशीम् ॥ ततः प्रभृति मित्रत्वमगमत्पाकशासनः
लक्ष्मीस्वर्यवरं नाम भरतेन प्रवर्तितम् । मेनकासुर्वशीं रम्भां नृत्यतेति तदादिशत् ॥
ननर्तं मलयं तत्र लक्ष्मीरूपेण चोर्वशी । सा पुरूरवसं दृष्ट्वा नृत्यन्ती कामपीडिता ॥
विस्मृताभिनयं सर्वं यत्पुरा भरतोदितम् । शशाप भरतः क्रोधाद्वियोगादस्य भूतले ॥
पञ्चपञ्चाशद्वदिना कृता सूक्ष्मा भविष्यति । पुरूरवाः पिशाचत्वं तत्रैवानुभविष्यति ॥

ततस्तमुर्वशीं गत्वा भर्तारमकरोच्चरम् । शापान्ते भरतस्याध उर्वशी बुधसुनुतः ॥
अर्जजनत्सुतानर्क्षं नामतस्ताच्चिवोधत । आयुर्देहायुरश्वायुर्धनायुर्थेतिमान्वयुः । शुचिविद्य,
शनायुश्च सर्वे दिव्यबलौजसः ॥

(६) भारवत IX 14

अथातः श्रूयतां राजन् वंशः सोमस्य पावनः । यस्मिन्नैलादयो भूपाः कीर्त्यन्ते
पुण्यकीर्तयः ॥ सहस्रशिरसः पुंसो नाभिहृदमगोरुहान् । जातस्यासीत्सुतो धातुरात्रिः
पितृसमो गुणैः ॥ तस्य हम्भ्योभवत्पुत्रः सोमोमृतमयः किल । तस्या—(बुधपुत्रस्य)
त्मयोनिरकृत बुध इत्यभिर्धो नृप । ततः पुरुषया जज्ञे इलायां य उदाहृतः । तस्य रूप-
गुणोदायशीलद्रविणविक्रमान् ॥ शुर्वोर्वशीन्द्रभवने गीयमानान्गुर्गणिणा । तदन्तिकमुप-
याय देवी स्वरशरार्दिता ॥ मित्रावरुणयोः शापादापन्ना नरलोकताम् । निशम्य पुरुषश्रेष्ठं
कन्दर्पमिव रूपिणम् ॥ भृतिं विष्टम्य ललना उपतस्थे तदन्तिके ॥ स तां विलोक्य
नृपतिर्हर्षेणात्फुल्ललोचनः । उवाच श्रुतया वाचा देवीं हृष्टतनूरुहः ॥ स्वागतं ते
वराहोहे आस्यतां करवाम किम् । संरमस्व मया साक रतिनां शाश्वतीः रामाः ॥
उर्वशुवाच । कस्यास्त्वयि न सज्जत मनो दृष्टिश्च मुन्दर । यदङ्गान्तरमासाद्य न्यवते
हि रिरंसया ॥ एतावुरणकं राजन्यामौ रक्षस्व मानद । संरक्ष्य भवता साक श्लाघ्यः
स्त्रीणां वरः स्मृतः ॥ वृत्तं मे वीर भक्ष्य स्थानेक्षे त्वा । विवाससं तत्तथेति
प्रतिपेदे महामताः ॥ अहो रूपमहो भावो नरलोकविमोहनम् । को न संवेत मनुजो
देवीं त्वां स्वयमागताम् ॥ तथा स पुरुषश्रेष्ठो रमयन्त्या यथाहृतः । रेमे मुरविहारेषु
कामं चैत्रस्थादिषु ॥ रममाणस्तया देव्या पद्मकिञ्जल्कगन्धया । तन्मुखामोदमपितो
मुमुदेऽहर्गणान् बहून् ॥ अपश्यन्नुर्वशीमिन्द्रो गन्धर्वान् समनोदयत् । उर्वशीरहित मध्य-
मास्थानं नातिशोभते ॥ त उपेत्य महारात्रे तमसि प्रत्युपस्थिते । उर्वश्या उरगौ जह्नुः-
न्यस्तौ राजनि जायया । निशम्याकृन्दिन् देवी पुत्रयोर्नीयमानयोः । हतास्म्यहं कुनाथेन
नपुंसा वीरभानिना ॥ यद्विश्रम्भादहं नष्टा हतापत्यां च दस्युभिः । यः शेते निशि
संनस्तो यथा नारी दिवा पुमान् ॥ इति वाक्सायकैर्विद्वः प्रतोत्रैरिव कुञ्जरः । निशि
निक्षिप्तमादाय विवह्रोऽन्यद्रवद्रुपा ॥ ते विसृज्योरणौ तत्र व्यद्योतन्त स्म विद्युतः ।
आदाय मेघावायान्तं नम्रमैक्षत सा पतिम् ॥ ऐलोपि शयने जायामपश्यन्विमता इव ।
तच्चिन्तो विह्वलः शोचन्वभ्रामोन्मत्तवन्मर्हाम् ॥ स तां वीक्ष्य कुरुक्षेत्रे सरस्वत्यां च
तत्सखाः । पञ्च ग्रहष्टवदनाः प्राह सूक्त पुरुषाः ॥ अहो जायं तिष्ठ तिष्ठ घोरे न
त्यक्तुमर्हसि । मां त्वमथाप्यनिर्वृत्य वचांसि कृणवावहे ॥ मुदेहोऽयं पतत्यत्र देवि
दूरं हतस्त्वया । खादन्त्येनं वृका गृध्रास्त्वत्प्रसादस्य नास्पदम् ॥ मा मृधाः पुरुषोसि त्वं
मा स्म त्वाद्युर्वका इमे । क्वापि सख्यं न वै स्त्रीणा वृकाणां हृदयं यथा ॥ स्त्रियो
ह्यकरुणाः क्रूरा दुर्मर्षाः प्रियसाहसाः । घ्नन्त्यल्पार्थेपि विश्रव्य पातं भ्रातरमयुत ॥
विधायालोकविश्रम्भमज्ञेषु त्यक्तसाहदाः । नवं नवमभीप्स्यन्त्यः पुंश्चल्यः स्वेरद्वयतयः ॥
संवत्सरान्ते हि भवानेकरात्रं मयेश्वर । वत्स्यत्यपत्यानि च ते भविष्यन्त्यपराणि भोः ॥

अन्वर्त्तन्नामुपालक्ष्य देवीं स प्रययौ पुरम् । पुनस्तत्र गतोऽध्वान्त उर्वशीं वीरमातरम्
उपलभ्य मुदा युक्तः समुनाम तया निशाम् । अथैतमुर्वशी प्राह कृपणं विरहातुरम् ॥
गन्धर्वाणुपधावेमांस्तुभ्य दास्यामि मासिति । तस्य संस्तुवतस्तुष्टा अग्निस्थार्थं ददुर्गृप ।
उर्वशीं मन्यमानस्तां सोऽबुध्यत चरन्वने ॥ स्थाली न्यस्य वने गत्वा गृहानाध्यायतो
निशि । त्रतायां सप्रवृत्तायां मनसि त्रप्यवर्तत ॥ स्थालीस्थान गतोऽथ त्व शमीगर्भं
विलक्ष्य सः । तेन द्वे अरणां कृत्वा उर्वशीलोककाम्यया ॥ उर्वशी मन्त्रतो ध्यायन्नधरा-
गणमुत्तराम् । आत्मानमुभयोर्मध्ये यत्तत्प्रजनन प्रभुः ॥ तस्य निर्मन्थनाज्जातो जातवेदा
विभावमुः । त्रय्या स विद्याया राज्ञा पुत्रत्वे कल्पितस्त्रिवृत् ॥ तेनायजन यज्ञेशं भगव-
न्तमधोऽक्षजम् । उर्वशीलोककामन्विच्छन्सर्वदेवमय हरिम् ॥ एक एव पुरा वेदः प्रणवः
सर्ववाङ्मयः । देवो नागयणो नान्य एकोऽग्निर्वर्ण एव च ॥ पुरुरवस एवासीत्त्रयी
त्रेनामुष्ये नृप । अग्निना प्रजया राजा लोकं गन्धर्वमेयिवान् ॥

७ कथासरित्सागर III. 3

आर्यान्पुरुषान् नाम राजो परमवैष्णवः । अभूदुवाच नाकेऽपि यस्याप्रतिहता
गतिः ॥ श्रमन्त नन्दने जातु त ददर्श किलाप्सराः । उर्वशी नाम कामस्य मोहनाब्धि-
वापरम् ॥ दृष्टमात्रेण तेनाभूत्सा तथा हृतचेतना । यथा सभयरम्भादिसखीचेतांस्यक-
म्पयत् ॥ सोऽपि तां वीक्ष्य लावण्यरमनिर्झरिणीं नृपः । यन्न प्राप परिष्वज्य तृपाकान्नो
मुमुच्छेत् तत् ॥ यथादिदेश सर्वज्ञो हरिः क्षीराम्बुधिस्थितः । नारदाख्य मुनिवरं दर्श-
नार्थमुपागतम् । देवर्षे नन्दनोद्यानवर्ती राजा पुरुरवाः । उर्वशीहृतचित्तः सन्स्थितो
विरहनिःसहः ॥ तद्गत्वा मम वाक्येन बोधयित्वा शतक्रतुम् । दापय त्वरितं तस्मै राज्ञे
तामुर्वशीं मुने । इत्यादिष्टः स हरिणा तथेत्यागत्य नारदः । प्रबोध्य तं तथाभूतं पुरुर-
वसमब्रवीत् ॥ उत्तिष्ठ त्वत्कृते राजन्प्रहितोऽस्मीह विष्णुना । स हि निर्व्याजभक्तानां
नैवापदमुपेक्षते । इत्युक्त्वाश्वासितेनाथ स पुरुरवसा सह । जगाम देवराजस्य निकट
नारदो मुनिः ॥ हरेर्निदेशमिन्द्राय निवेद्य प्रणतात्मने । उर्वशीं दापयामास स पुरुरवसे
ततः ॥ तदभूदुर्वशीदानं निर्जोवकरण दिवः । उर्वश्यास्तु तदेवासीन्मृतसंजीवनी-
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क्षुषाम् ॥ ततोऽनपायिनौ तौ द्वावुर्वशी च नृपश्च सः । अन्योन्यदृष्टिपातेन निबद्धाविव
तस्थतुः ॥ एकदा दानवैः सार्कं प्राप्तयुद्धेन वज्रिणा । साहायकार्यमाहृतो ययौ नाक
पुरुरवाः ॥ तत्र तस्मिन्हृते मायाधरनाम्न्यसुराधिपे । प्रवृत्तस्ववधूसार्थः शकस्याभव-
दुन्मवः ॥ ततश्च रम्भां वृत्यन्तीमाचार्ये तुम्बुरो स्थिते । चलिताभिनयां दृष्ट्वा जहास
स पुरुरवाः ॥ जाने दिव्यमिदं नृत्त किं त्व जानासि मानुष । इति रम्भापि तत्काल
सामूर्यं तमभापत ॥ जानेऽहमुर्वशीसङ्गात्तद्यद्वेत्ति न तुम्बुरुः । युष्मद्गुरुरपीत्येनामुवा-
चाय पुरुरवाः ॥ नन्द्युवा तुम्बुरुः कोपात्तस्मै शापमथादिशत् । उर्वश्या ते वियोगः
स्यादा कृष्णाराधनादिति ॥ श्रुतशापश्च गत्वैव तमुर्वश्यायै पुरुरवाः । अकालाशनिपातोऽयं
स्ववृत्तान्तं न्यवेदयत् ॥ ततोऽकस्मान्निपत्यैव निन्ये क्वाप्यपहृत्य सा । अदृष्टैस्तेन

भूपेन गन्धर्वैरुर्वगी किल ॥ अवेत्य शापदोषं तं सोऽथ गत्वा पुरुरवाः । हरेराराधनं
 चक्रे ततो बदरिकाश्रमे ॥ उर्वशी तु विप्रयोगार्ता गन्धर्वविषयस्थिता ॥ आसीद्
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 मुक्ता विरहदीर्घासु चक्रवाकीव रात्रिषु ॥ पुरुरवाश्च तपसा तेनाच्युतमतापयत् ।
 तत्प्रसादेन गन्धर्वा मुमुक्षुस्तस्य चोर्वशीम् ॥ शापान्तलब्धया मुक्तः पुनरप्सरसा तया ।
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